भट्टनारायणकृतम्

वेणीसंहारम्

THE

VENISAMHARA

OF

BHATTA NARAYANA

A Critical Study, a complete translation with Text and Critical Explanatory Notes

Edited by

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NEW & SECOND HAND BOOK-STALL

N. C. KELKAR ROAD, BOMBAY 28

Printed by M H Patwardhan, at Sangam Press Ltd, 383 Narayan Peth, Poona 2, and published by M P Joshi for New and Secondhand Bookstall, N C Kelkar Road, Bombay 28

PREFACE

This is the third edition of the Venīsamhāra, which was first published in 1922 The second edition appeared in 1933 The text has been prepared by a careful collation of three printed editions of the play viz the edition of Julius Grill (Leipzig 1871,) the edition of B T Dravid alias Sheshadri Iyer and S T Dravid, B.A, (Poona 1896) and the third Nirnayasāgara edition with Jagaddhara's commentary (Bombay 1911) These have been designated in the foot-notes as ग, द, and ज respectively The edition of Appashastri Rashivadekar and Professor K N Dravid, M A, (1909-1910) and the second edition of Mr M R Kale, B A., (1919) have also been used To all these editors my sincere thanks are due In studying the play I however found that in several places proper readings had not been adopted and the text not correctly interpreted Such places have been duly pointed out in the Notes The reader will therefore find in this edition much that is new by way of exegesis That is my justification for undertaking to edit the play.

The English Translation of the text has been made as literal as possible and printed below the text for ready reference Words, for which there are no equivalents in the original, but which are added to make the sense of the

text complete or clearer, are put in rectangular brackets Original Sanskrit words, which are more or less out-of-the-way, or which are somewhat freely rendered, or to the renderings of which attention is intended to be drawn, are enclosed in parenthesis In this latter case adjectives are given in their crude form, while substantives are put in their nominative singular In the Notes all points, which are likely to present difficulties in the way of an ordinary student, are explained Grammatical peculiarities have been duly noted and figures of speech explained, wherever they occur I have no doubt that by the study of this book the student will be able to understand correctly the text of the Venīsamhāra and to appreciate the various situations that Bhatta Nārāyana has depicted therein

The scheme of transliteration, sanctioned by the Bhandarkar Oriental Research Institute, Poona, has been adopted in this book and the abbreviations made current among the Sanskrit public by Apte's Sanskrit-English Dictionary have been used J in the Notes means Jagaddhara, the old well-known commentator of the Venīsamhāra

A companion volume to this edition, entitled 'The Venīsamhāra A Critical Study' is published In this I have given all the available information regarding the poet and discussed the question of his date It also contains a summary of the play and its critical appreciation, Act by Act. I have pointed out therein the changes that Bhaṭṭa Nārāyana has introduced in his original viz the Mahābhārata and their dramatic importance The questions as to who is the hero of the play and which is the prevailing sentiment have also been discussed Bhaṭṭa Nārāyana's style, the causes of the wide popularity which his drama enjoys and his characters have all received due attention Altogether in my Critical Study I have made an attempt to show how a play should be studied and I trust students will find this volume interesting and instructive

In conclusion I offer my best thanks to my Satīrthya Principal R D. Karmarkar of Sri Parashurambhau College, Poona, for valuable help Professor H D Velankar of Wilson College, Bombay, has also obliged me by discussing with me some passages in the drama that I brought to his notice The Manager of the Aryabhushan Press deserves my sincere thanks for uniform courtesy and kindness and for promptness in printing this book

A B.G.

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Sūta—Charioteer of Droṇa

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aupadī—Wife of the Pāṇḍavas, Heroine of the drama.

Buddhimatikā—Maid to Draupadī

Vasāgandhā—Wife of Rudhirapriya.

hānumatī—Wife of Duryodhana.

Sakhī—Friend of Bhānumati, named Suvadanā.

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Gāndhārī—Mother of Duryodhana.

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CHARACTERS MENTIONED

Abhimanyu, Balarāma, Bhīṣma, Dhṛṣṭadyumna, Droṇa, uhśāsana, Jayadratha, Nakula, Śalya, Vidura and others.

I THE AUTHOR

1 Personal Account of Bhatta Nārāyana

It is the misfortune of almost all Sanskrit poets to remain, as far as their personal history is concerned, concealed under a thick veil of obscurity or even darkness which, under the present circumstances, appears an impossible task to remove The questions which naturally arise in the mind of a student, when he begins the study of an author, as to what kind of man he was, where he lived and how he passed his life, must, it would seem, for ever remain unanswered in the case of many of our poets The pleasure that a student of English literature derives from the knowledge that a particular tone in the writings of his favourite poet is traceable to certain incidents in his life[1], is denied to a student of Sanskrit The study of a poet's life is in English almost the first thing we do in order to understand properly the spirit of his poetry, but in Sanskrit owing to the absence of proper materials no such thing is possible An orthodox Pandit would even wonder what the knowledge of a poet's life had to do with the appreciation of his poetry, for he would not conceive that the one could in any way be connected with the other

Sanskrit poets often supply a certain amount of information about themselves in their works This tendency is particularly observable in the few poets who have written on historical subjects[2] in direct contrast with the authors

(1) In this connection we may mention the poems of Byron which so eminently illustrate the truth of this In these we find a spirit of garrulousness and of discontent with and defiance of the world which does not seem to give to the poet his due This mood of Byronism is understood and appreciated when we study the poet's life —Similarly in the poems of Scott and also in some of his novels we note that the heroine is generally loved by two men, one of whom is doomed to failure. This fact, which strikes us so much as we read his works, becomes quite explicable when we study his life

(2) The seventh century poet Bāṇa is the most notable of such writers. Besides a small account of his ancestors that is given in the introductory stanza to his Kādambarī, Bāṇa has devoted the first two Ucchvāsas, and even a portion of the third, of his Harṣacarita to his own autobiography.

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of the Kāvyas or Mahākāvyas, who sometimes do not even affix their names to their compositions Bühler found an explanation of this fact in the natural desires of these poets to secure their own immortality with that of the heroes of their works[3] Dramatists also sometimes furnish an account of themselves in the prologues to their plays But this account even in the case of the most communicative of them[4] does not go much beyond the mention of some of their ancestors, the place of their residence, their family name and title and a description, many a time in grandiloquent terms, of their learning Such information of course never satisfies the student who wants to know something about the poet as a man and consequently he is thrown on his own resources to gather a few pieces more from the study of the poet's work

Bhaṭṭa Nārāyana is by no means communicative in this respect In the prologue to his Veṇīsamhāra he tells nothing about himself except that he enjoyed the title Kavimṛgarāja (Lion among Poets)[5] Perhaps he thought he was well known in his days and did not feel the necessity of adding any more details about himself Whatever that may be, the usual source of gathering bits of information about a dramatist viz the prologue to his play fails us in the case of Bhatta Nārāyana Quite a mass of information about Bhaṭṭa Nārāyana is, however, available to us in chronicles of Bengal such as Ksitīśavamśāvalicarita, Vangarājaghaṭaka, Rājāvali and Dakṣiṇarādhīyaghaṭakakārīkā But

[Continued from the preceding page]
Similarly, the poets Bilhaṇa, Mankha and Vākpati have given a pretty full account of their lives, contemporaries etc in their Vikramānkadevacarita, Śrīkaṇṭhacarita and Gauḍavaho respectively

(3) Vide his Introduction to the Vikramānkadevacarita, p 5.

(4) Note the prologues to the plays of Bhavabhūti and especially that of his Mahāvīracarita Also read the prologue to the Bālarāmāyana of Rājaśekhara

(5) Printed editions of the play all read 'तदिदं कवेर्मृगराजलक्ष्मण· भट्टनारायणस्य' But there is no doubt this is a corruption from 'तदिद कविमृगराजलक्ष्मणः भट्टनारायणस्य' Though there is no direct Ms evidence for this specific reading, it is significant that a Ms reads 'कवेमृगराजलक्ष्मण' From this it is easy to see how the original reading must have passed through the following process of corruption कविमृगराजलक्ष्मण — कवेमृगराजलक्ष्मण·— कवेर्मृगराजलक्ष्मणः

these do not possess much historical value At the same time it must be remarked that accounts contained in these must not be unceremoniously set aside For it is possible to extract from them authentic pieces of information

The first thing then that we know about Bhatta Nārāyana is that originally he belonged to Kānyakubja or Kanouj and went to settle in Bengal as the leader of four other Kānyakubja Brāhmanas at the special request of King Ādisūra He belonged to the Sāndilya gotra As a reward for spiritual services which Bhatta Nārāyana rendered to him, King Ādisūra bestowed on this immigrant Brāhmana several villages for a nominal price[6] In coure of time the number of the villages owned by Bhatta Nārāyana increased with the result that in the end he attained the status of a king and became the founder of a dynasty, whose history is recorded in the Ksitīsavamśāvalicarita Bhatta Nārāyana is also popularly believed to be the original ancestor of the illustrious Tagore family of Calcutta, though the members of this family are not at present able to adduce any evidence for this belief

The five Brāhmaṇas, who migrated from Kānyakubja to Bengal, belonged to the division called Sārasvatas and consequent on their settlement in Bengal they came to be known as Gauḍa Sārasvatas Thus Bhatta Nārāyaṇa was the leader of Sārasvata settlers in Bengal and thus became the founder of Gauḍa Sārasvata Brāhmanism in that province

There is some doubt regarding the caste of Bhaṭṭa Nārāvana Some people hold that he was a Kṣatriya and this they do on two grounds viz (1) The Ksitīśavamśavalicarita refers to Bhaṭṭa Nārāyaṇa and his descendants as Kṣitīsas and the word Kṣitīśa like Rājan points to the Kṣatriya caste of those to whom it is applied (2) The epithet 'Mrgarājalakṣmanah', by which Bhaṭṭa Nārāyaṇa

(6) The number of these villages, according to the chronicles, was five Grill thinks that the bestowal of these five villages surprisingly agrees with the demand for the same number of villages made by Yudhiṣṭhira in the Mahābhārata as well as in the Veṇīsamhāra He therefore holds that the episode of the five villages proves that the Bhaṭṭa Nārāyana of the chronicles was identical with the author of the Veṇīsaṁhāra. It must be confessed that this argument is by no means convincing However, it does not affect the identity between the two, which is based on other considerations.

distinguishes himself in the prologue to the Veṇīsaṃhāra shows that he was a Kṣatriya. Mṛgarājalakṣman means one whose surname or family name is Mṛgarāja or Simha or Sinha Now Simha is an addition which is usually made to the names of Ksatriyas as in Pratapa-Simha, Jaya-Simha etc Simha as a family name also belongs to Kṣatriyas. Therefore, Bhaṭṭa Nārayaṇa was a Kṣatriya.

It will be seen that both these grounds are unsatisfactory. First, Kṣitīśa just means a king and the word has no such connotation as Rājan possesses. Brāhmaṇa kings are not unknown even in modern times. So there is nothing wrong if the Brāhmana Bhaṭṭa Nārāyaṇa and his descendants are styled Kṣitīsas Secondly, the elaborate edifice built on the epithet Mṛgarājalakṣmaṇaḥ rests on very insecure foundations. The correct form of the epithet at the outset is not Mṛgarājalakṣmaṇaḥ but Kavimṛgarājalkṣmaṇaḥ, as we have seen before.[7] Then again Lakṣman means a distinctive personal designation or title and the word consequently cannot signify a family name or surname, which is common to all members of a family Words meaning a lion usually find a place in distinctive titles such as Kīrtana-Kesarin, Vedānta-Kesarin etc Similarly, Kavimṛgarāja was a title of the poet. It had nothing to do with his caste.

On the contrary there are positive proofs to believe that Bhaṭṭa Nārāyaṇa was a Brāhmaṇa First, the epithet Bhaṭṭa clearly shows that he was a Brāhmaṇa. No Kṣatriya would ever be designated in this way The contrast between bhaṭṭa and bhaṭa is well known. Secondly, the tradition preserved in the chronicles unanimously speaks of Brāhmanas as having been invited by Ādisūra from Kānyakubja and Bhaṭṭa Nārāyaṇa was the chief of these Brāhmaṇas. Thirdly, the Kṣitīśavamsāvalicarita definitely refers to these immigrants as Brāhmaṇas and records certain incidents which go to establish their high Brahmaṇic lustre Fourthly, there are in the Venīsamhāra clear indications to show that its author was a Brāhmaṇa. These may be thus set forth: (a) The character of the Vidūṣaka is conspicuous by its absence in the Veṇīsaṁhāra. The Vidūṣaka of Sanskrit dramas is always a Brāhmaṇa, who is such only in name. He does not possess any Brahmanical qualities and is always a butt of ridicule. A Brāhmaṇa author would not introduce in his drama such a character as will only serve to cast a slur on his caste. The dramas

(7) Vide foot-note (e) above on p. 3.

of Kālidāsa possess a Vidūsaka, but the caste of Kālidāsa is unknown Bhavabhūti, who is definitely known to be a Brāhmana, has no Vidūsaka in his dramas Similarly, Viśākhadatta, who was a Brāhmana, has no Vidūsaka On the contrary Śrīharsa and Rājaśekhara who were Ksatriyas, have introduced the character of Vidūsaka in their plays Thus, as Bhatt Nārāyana has no Vidūsaka, it is assumed that he must have been a Brāhmana (b) The essential constituent elements of the body[8] such as blood, flesh, marrow etc are the same whether the body belongs to a Brāhmana or a Ksatriya Prick a Brāhmana and a Ksatriya and you will find the same kind of blood flowing from the bodies of both But when a man tells you that the blood of a Brāhmana is essentially different from that a Ksatriya, you may be certain that he is Brāhmana and is speaking from arrogant consciousness of the intrinsic superiority of his caste And this is what Bhatta Nārāyana has done in the Interlude to Act III of his Venīsamhāra When Drona was about to be killed, Vasāgandhā the demoness, proposed to her husband Rudhirapriya that they should go and drink the blood of Drona But the demon promptly deprecated such action by remarking that Brāhmana-blood burnt the throat when drunk[9] Such a remark in our opinion could only come from a Brāhmana author (c) Act III of the Venīsaṁhāra depicts a quarrel between Karna and Aśvatthāman If we carefully observe the way in which this quarrel starts and proceeds, we become aware of the poet's conscious efforts to ennoble the character of the Brāhmana warrior Aśvatthāman who is made out to be chivalrous and magnanimous, and to belittle that of the Ksatriya hero Karna, who is represented as mean ignoble and back-biting This in our opinion clearly proceeds from the author's par-

(8) These are known as dhātus and are usually regarded as seven viz रसासृङ्मांसमेदोऽस्थिमज्जाशुक्राणि धातवः। To these three more viz. केश, त्वच् and स्नायु are added, making the dhātus in all ten in number.

(9) Read:

राक्षसी—अरे रुधिरप्रिय, किं नु खल्वेष महान् कलकलः श्रूयते।

राक्षसः—वसागन्धे, एष खलु धृष्टद्युम्नेन द्रोणः केशेष्वाकृष्यासिपत्रेण व्यापाद्यते।

राक्षसी—रुधिरप्रिय, एहि। गत्वा द्रोणस्य रुधिरं पिबाव।

राक्षसः—वसागन्धे, ब्राह्मणशोणितं खल्वेतत्। गलं दहद्दहन् प्रविशति। तद् किमेतेन।

वेणीसंहार Act iii, p 65

tiality for his caste (*d*) The respect and reverence which Yudhisthira and Draupadī in Act VI of the drama are made to show to Cārvāka, who goes to them in the guise of an ascetic, even when they are immersed in anxiety, indicates the author's opinion that Brāhmanas must be respected by Ksatriyas at all times and in all circumstances This also is suggestive of the caste of Bhatta Nārāyana

The Ksitiśavamśāvalicarita records a miracle which Bhatta Nārāyana and the four Kānvakubja Brāhmanas who accompanied him to the court of Ādisūra worked on their arrival in Bengal This is known as the miracle of the Mallakāstha or wrestlers' post (Marāthī-Malakhāmba) What these Brāhmanas did was to stick consecrated materials of worship such as dūrvā grass and grains of rice to a wrestlers' post in five places in the evening of the day on which they went to the king's court Next morning the door-keepers were surprised to see that the dry post had blossomed into a green tree with branches sprouting from the five places where the consecrated materials had been planted The miracle was no doubt intended by the immigrants to impress on their new patron and his subjects their wonderful spiritual powers We only recapitulate the incident here to show to the reader how historically unreliable these chronicles many a time are

We have seen that tradition is unanimous in representing Bhaṭṭa Nārāyaṇa as having migrated from Kānyakubja to Bengal But different chronicles offer different reasons for this migration Thus according to one account King Ādisūra once wanted to perform a Vedic sacrifice He was however unable to obtain properly qualified priests to officiate for him in his kingdom There certainly were some Brāhmanas well-versed in Vedic lore in Bengal But they would not undertake the task of performing a sacrifice for him, becaust he was a Śūdra He consequently requested the king of Kānyakubja to send him five eminent Brāhmaṇas from his city Thus Bhatta Nārāyaṇa and his four associates went to Bengal and performed a Vedic sacrifice for the Śūdra king Ādisūra The second account says that Bengal once suffered from drought and the five Kānyakubja Brāhmaṇas were invited to obtain rain by means of sacrifices According to the third Ādisūra wanted to know what sacrifice would secure for him the grace of the Almighty.[10] As the Brāhmanas in his kingdom were unable to satisfy

(10) 'केन यज्ञेन भगवत्प्रीतिर्भवति निश्चितम् ।' वङ्गराजघटक

him on this point, he invited the five Brāhmanas from Kānyakubja The fourth account says that an evil omen once foreshadowed a calamity for the province of Bengal. Ādisūra thereupon requested the five eminent Brāhmanas from Kānyakubja to go to his country and perform sacrifices with a view to avert the threatened calamity According to the fifth and last account these Brāhmanas left Kānyakubja on account of religious persecution

Though the versions regarding the reason why these Brāhmanas left Kānyakubja and migrated to Gauda thus differ, it is not impossible to obtain from them a consistent story That story would seem to be that Buddism became powerful at the court of Kānyakubja where Brāhmanas following Vedic religion found it impossible to continue the practice of their faith Vedic religion mainly consisted in the performance of sacrifices As these could not be performed in Kānyakubja where the Buddhistic doctrine of ahimsā or non-slaughter prevailed, the Brāhmanas migrated to Bengal, which was the stronghold of Brahmanism and continued to perform their sacrifices there

This story receives corroboration if we look to contemporary history. The emperor Harsa, who was born in 590 A.D , ruled over the whole of Northern India from 606 A D to 647 A D. Though in his inscriptions he styles himself Paramamāheśvara,[11] we know from a statement of Bāna in his Harṣacarita and from the account of the Chinese traveller Hiuen Tsang that the emperor was favourably inclined towards Buddhism and actually embraced that faith towards the end of his reign Sthānvīśvara or Thanesar was the capital of Harṣa in the beginning, but later on it was shifted to Kanyakubja or Kanouj Under Harṣa Brahmonism and Buddhism lived at peace, but after his death Buddhism grew aggressive at Kānyakubja and began to persecute the followers of the older religion Even in Harsa's time Bengal was known not only as the stronghold of Brahmanism, but as an inveterate enemy of Buddhism King Śaśāṅka of Bengal had treacherously murdered Harṣa's elder brother Rājyavardhana, who in his early days had accepted Buddhism and is referred to in the inscriptions as Paramasaugata Śaśāṅka hated Buddhism and did his best to extirpate it He is known to have dug up and burnt the holy Bodhi tree at Gayā and pessecuted the Buddhists in

(11) See the Madhuban Copperplate of Harṣa in Epigraphia-Indica Vol. I p. 67.

dıverse way The same pro-Brahmanıc and antı-Buddhistic tradıtıon contınued ın Bengal after Śaśāṅka. It therefore sounds quıte reasonable that Brāhmanas followıng Vedıc relıgıon should mıgrate to Bengal from Kānvakubja ın order to be able to follow theır ancıent relıgıon of sacrıfice wıthout molestatıon

A few more detaıls about Bhatta Nārāyana can be gathered from hıs drama Thus we know that he was a Vaısnava or devotee of Vısnu Out of the three stanzas that constıtute the Nāndī, two are ın praıse of Visnu, and even ın the thırd, whıch glorıfies Śıva, reference to Visnu ıs made ın such a manner as to brıng out the superıority of that good to Śıva[12] Then agaın ın the body of the drama whenever the author has occosıon to speak of Krsna, he does so ın terms whıch unmıstakably show that he holds the Yādava chıef to be an avatar of Visnu and looks upon him as the highest Brahmanas ıtself[13] Further, lıke all dvaıta

(12) 'विष्णुना सस्मितेन' ı 3 Vide our note on this passage See also ııı 10 and our note thereon

(13) Read ın thıs connectıon the followıng.

(1) भगवता सकलजगत्प्रभवास्थितिनिरोधप्रभविष्णुना विष्णुनाद्यानुगृहीतं भरतकुलम् etc' p 3

(2) 'तत स महात्मा दर्शितविश्वरूपतेज संपातमूर्च्छितमवधूय कुरुकुलम् etc.' p 20.

(3) 'सहदेव —आर्य, किमसौ दुरात्मा सुयोधनहतको वासुदेवमपि भगवन्त स्वेन रूपेण न जानाति।

भीमसेन·—वत्स, मूढ खल्वय दुरात्मा कथ जानातु । पश्य ।

आत्मारामा विहितरतयो निर्विकल्पे समाधौ
ज्ञानोत्सेकाद् विघटिततमोग्रन्थय सत्त्वनिष्ठा· ।
यं वीक्षन्ते कमपि तमसां ज्योतिषां वा परस्तात्
तं मोहान्ध कथमयममुं वेत्तु देव पुराणम् ॥ २३ ॥

Act i p. 21.

(4) 'नाथ, असुरसमराभिमुखस्य हरेरिव मङ्गलं युष्माकं भवतु।' p. 23.

(5) 'यत्किंचनकारितामधिक्षिपति विधेर्भगवति नारायणे।' p. 155.

(6) 'पदवीमासाद्य भगवता वासुदेवेनोक्तम्' p 156

(7) 'अह च देवेन चक्रपाणिना देवसकाशमनुप्रेषितः।' p. 160.

philosophers Bhatt Nārāyan held that the best means of reaching the Lord and obtaining emancipation was undivided or sole devotion to Him[14] Ādisūra is supposed to be the original ancestor of the Sena dynasty of Bengal Evidence of inscriptions shows that the members of this dynasty were staunch Brahmanists and the object of their worship was Visnu[15] So it looks quite natural that the Vaisnava Ādisūra should invite the Vaisnava Bhatta Nārāyana to his court

That Bhatta Nārāyana was a Vaisnava there is absolutely no doubt It is further made out on the strength of stanzas i. 23 and vi 43 and 45 that he belonged to the Pañcarātra school of the Vaisnavas. The earliest account of the Pañcarātra religion, which is also known as Sātvata, Bhāgavata or Ekāntika Dharma, is contained in the Nārāyania Section of the Śāntiparvan of the Mahābhārata As a close student of the Mahābhārata Bhaṭṭa Nārāyana naturally must be familiar with the tenets of the Pañcarātra

[Continued from the preceding page]

(8) ' यद्देवस्त्रिभुवननाथो भणाति तत् कथमन्यथा भविष्याति ।'

(9) ' को हि नाम भगवता संदिष्ट विकल्पयति । देवस्य देवकीनन्दनस्य बहुमानात् ।' p. 161

(10) ' कुरु भगवतो नारायणस्य वचनम् । न खलु सोऽलीक संदिशति ।' p. 175

(11) ' अयेभगवान् पुण्डरीकाक्षो वत्सश्च किरीटी । . देव कुतस्तस्य विजया दन्यद्यस्य भगवान् पुराणपुरुषो नारायण स्वय मङ्गलान्याशास्ते ।

कृतगुरुमहदादिक्षोभसंभूतमूर्ति
गुणिनमुदयनाशस्थानहेतु प्रजानाम् ।
अजममरमचिन्त्य चिन्तयित्वापि न त्वां
भवति जगति दु खी किं पुनर्देव दृष्ट्वा ॥ ४३॥ Act vi p 197 .

(12) ' न किंचिन्न ददाति भगवान् प्रसन्न. ' p 199

(14) ' भवतु च भवद्भक्तिर्द्वैत विना पुरुषोत्तम ' vi. 46. This stanza is sometimes so interpreted as to make out Bhaṭṭa Nārāyaṇa a follower of the Advaita School This, we think, is entirely wrong. Vide our notes on the stanza द्वैत विना भक्ति just means एकान्तिक भक्ति , so well known in the Bhāgavata Saṁpradāya.

(15) Vide Cunningham's Reports of the Archæological Survey of India, Vol. XV, Appendix—Note on the History of Bengal.

religion It is possible he was a follower of this type of Vaisnavism We cannot say anything with certainty beyond this The stanzas on which Bhatta Nārāyana's partiality for the Pañcarātra school is sought to be based contain no reference to any exclusive Pañcarātra doctrines It is true that Bhatta Nārāyana suggests in his play that Vāsudeva is the supreme deity and that the best means of attaining salvation is undivided devotion But these tenets do not form the exclusive property of the Pañcarātra school Its special characteristic is the doctrine of the four vyūhas or forms of the Supreme and there is no reference to this in the Venīsamhāra It may be said that there was no occasion to refer to this technical belief of the Pañcarātras in the course of the drama This is quite correct and that is exactly why we say that while it is possible that Bhatta Nārāyana may have been a Pañcarātra, there is nothing definite in the play to show that he actually was

Something may further be gathered about Bhaṭtt Nārāyana's general learning from the Venīsamhāra As the tradition says he was invited for the performance of a sacrifice it may be taken for granted that he was well versed in sacrificial literature and in the science of Karma-Mīmāmsā This finds confirmation in the fact that he compares war with a sacrifice[16] As he writes a drama based on the Mahābhārata, his close study of that great epic must be presumed Stanzas i 23 and vi 43 and 45 show that the author was acquainted with the tenets of Yoga, Sāṁkhya and Vedānta Philosophy As in his dramas Bhaṭṭa Nārāyana uses a large number of figures of speech, we conclude that he had studied the Alamkāraśāstra as well The elabo-

(16) Read

द्रौपदी —नाथ, किमिदानीमेष प्रलयजलधरस्तनितमांसल क्षणे क्षणे समरदुन्दु-
भिस्ताड्यते ।

भीमसेन —देवि, किमन्यत् यज्ञ प्रवर्तते ।

द्रौपदी—(सविस्मयम्) क एष यज्ञ ।

भीमसेन —रणयज्ञ । तथाहि

चत्वारो वयमृत्विज स भगवान् कर्मोपदेष्टा हरि
सङ्ग्रामाध्वरदीक्षितो नरपति पत्नी गृहीतव्रता ।
कौरव्या पशव प्रियापरिभवक्लेशोपशान्ति फल
राजन्योपनिमन्त्रणाय रसति स्फीतं यशोदुन्दुभि ॥२५॥

Act i p 28

rate instructions for finding out the whereabouts of Duryodhana, which Yudhisthira issues at the commencement of Act VI, show that Bhatta Nārāyana must have studied works on Rājanīti or policy such as the Arthaśāstra of Kautilya

In concluding this section on the Personal Account of the Author we desire to state that we have taken it for granted that Bhatta Nārāyana, who according to the Bengal chronicles, was invited by Ādisūra from Kānyakubja was identical with the author of the Venīsamhāra The chronological position, which the Venīsamhāra occupies in Sanskrit literature, does not militate against this identification It must at the same time be pointed out that none of the chronicles says that the Brāhmana, Bhatta Nārāyana, who was invited by Ādisūra, was a poet and the author of the Venīśamhāra

2 THE DATE OF BHATTA NĀRĀYANA

Ancient Indians achieved eminence in many departments of learning, but they lacked historical sense This may perhaps be so because they were not much interested in the affairs of this world, which they regarded only as a place of preparation for the next Whatever that may be, there is much truth in Max Müller's remark that history in the ordinary sense of the word is unknown to Indian literature The result of this is that the dates of Sanskrit poets are far from being precisely settled We consider ourselves fortunate if we are able to assign a poet to a particular century or at best to the first or second half thereof Sometimes dates once fixed have to be revised in the light of new evidence subsequently discovered ' All dates given in Indian history,' says Whitney, 'are pins set up to be bowled down again [17]

Two kinds of evidence are usually relied upon in determining the dates of Sanskrit authors viz internal and external Internal evidence takes the form of a reference to, or quotation from, a previous writer by the author in question in his works Such reference or quotation gives us the *terminus a kuo* or the backward limit for the date of the author External evidence consists in a reference to or quotation from the author by some subsequent writer and it supplies the *terminus ad quem* or the forward limit, later than which the author cannot be supposed to have flourished

(17) Introduction to A Sanskrit Grammar by Whitney p xix

As regards internal evidence the Veṇīsaṁhāra of Bhatta Nārāyana does not furnish any There is no reference in it to any previous author No other work of Bhatta Nārāyana, where such evidence can be sought, is also available But we possess ample evidence to determine the *terminus ad quem* for the Venisamhāra Bhatta Nārāyana's drama proved very popular with writers on Sanskrit rhetoric or Alaṁkāraśāstra They quoted from it on many occasions to illustrate different topics in their works. The most eminent of these writers, chronologically arranged, are Vāmana (750-800 A D), Ānandavardhana (840-870 A D), Dhanañjaya (950 A D), Bhojarāja (1005-1054 A D), Ksemendra (1025-1075 A D), Mammata (1100 A D) and Viśvanātha (1350 A D)[18] It is not necessary to go into the details of the quotations from the Veṇīsaṁhāra that are found in the works of all these rhetoricians We shall only refer to Vāmana who is the earliest of these writers and is assigned to the latter half of the eighth century In his Kāvyālaṁkārasūtravṛtti Vāmana has quoted from the Veṇīsaṁhāra at least four times Once he quotes a line to illustrate the figure Sahokhi[19] and three times more he notes and defends three ungrammatical forms of Bhatta Nārāyana[20] Thus it is settled that the date of Bhatta Nārāyana is some time anterior to 750 A D.

A piece of external evidence may be used in the case of Bhatta Nārāyana to obtain the *terminus a quo* or the back-

(18) The dates, which are given in parenthesis, do not represent the span of life of the various writers, or the year of their birth or death, but the period in which or the year about which the literary activity of the authors lay

(19) Read ' वस्तुद्वयस्य क्रिययोस्तुल्यकालयोरेकेन पदेनाभिधान सहशब्दसामर्थ्यात् सहोक्ति । यथा "अस्त भास्वान् प्रयात सह रिपुभिरय संह्रियन्तां बलानि " (Ve v 36d) under काव्यलकारसूत्र 4 3. 28.

(20) Read 'तेन "सुभ्रु किं सभ्रमेण " (Ve ii 19—Here the reading adopted in our text is " मारु किं संभ्रमेण ") अत्र सुभ्रुशब्द उङि सिद्धो भवति । उङि त्वसति सुभ्रूरिति स्यात् ।' under 5 2 48; ' णिजर्थानवगतौ तु णिच् प्रयुज्यत एव । यथा "सयमयितुमारब्ध " (Ve i, p 20—Here our reading is "सयन्तुमारब्ध ") under 5 2 77; and "पतित वेत्स्यसि क्षितौ " (Ve iii—Here our reading is " द्रक्ष्यसि ") इत्यत्र वेत्स्यसीति न सिध्यति । इट्प्रसङ्गात् । आह । पदभङ्गात् सिध्यति । वेत्स्यसीति पद भज्यते वेत्सि-असि । असीत्यय निपातस्त्वामित्यास्मिन्नर्थे ।' under 5. 2 82.

ward limit also, though this evidence cannot be considered to be of a conclusive character In the introductory stanzas to his Harṣacarita Bāna mentions some of his distinguished predecessors in the domain of poetry either by their names or by their works[21] If Bhaṭṭa Nārāyaṇa had preceded Bāna, he would have been referred to by him But Bāṇa does not mention either our poet or his drama This means that Bhaṭṭa Nārāyaṇa came after Bāna Bāṇa flourished in the first half of the seventh century Putting together the results of these two pieces of external evidence we come to the conclusion that Bhatta Nārāyaṇa must have lived some time between 650 and 750 A D

Three other considerations confirm this conclusion We have seen before that according to Bengal tradition Bhaṭṭa Nārāyaṇa was the chief of the Kānyakubja Brāhmaṇas who had been invited to settle in that province by King Ādisūra The date of Ādisūra is not definitely fixed. But he is regarded as the traditional progenitor of the Sena Dynasty, which according to Cunningham reigned in Bengal beween 650 and 1108 A D Ādisūra thus must have reigned in the latter half of the seventh century A D and Bhaṭṭa Nārāyana, who was his contemporary according to tradition, must consequently be assigned to the same period

In Hiuen Tsang's account of his travels a king of Nepal of the name of Amśuvarman is mentioned His sister Bhogadevī was married to a Prince Śūrasena This Śūrasena is identified with Ādisūra, the founder of the Sena Dynasty Amśuvarman is known to have ruled about 644-652 A. D[23] This gives the latter half of the seventh century as the period of Ādsiūra and consequently that of our poet.

(21) These writers are in all nine viz Vyāsa, the author of the Vāsavadattā, Bhattāra Haricandra, Sātavāhana, Pravarasena, Bhāsa, Kālidāsa, the author of the Bṛhatkathā and Āḍhyarāja It will be noticed that one notable omission in this list is Vālmīki Surely, the Rāmāyaṇa must have existed in Bāṇsa's days and Vālmīki certainly deserved note Why he was not mentioned we cannot say That is why we have remarked above that this piece of evidence cannot be considered to be of a conclusive character.

(22) See Reports of the Archæological Survey of India by Cunningham, Vol. XV, Appendix. Note on the History of Bengal

(23) See Beal's Buddhist Records of the Western World, Vol. II, p. 81, foot-note 102.

The second consideration which confirms this date is derived from contemporary history. We have seen before that religious persecution was the reason that induced Bhatta Nārāyaṇa and his associates to migrate from Kānyakubja to Bengal. It has also been shown above that Buddhism was in the ascendant in Kānyakubja in the second half of the seventh century. This consequently must have been the period in which our author migrated to Bengal from Kānyakubja where the practice of the ancient Vedic religion of sacrifice, involving slaughter of animals, must have been forbidden.

The third consideration refers to the style and the general construction of the drama. These indicate that Bhaṭṭa Nārāyaṇa belonged to what may be styled the age of Bhavabhūti[24]. Bhavabhūti flourished towards the end of the seventh and the beginning of the eighth century, that is, some time between 675 and 725 A. D. It cannot be known whether Bhaṭṭa Nārāyaṇa was a predecessor, contemporary or successor of Bhavabhūti. But we shall not be wrong if we assign him to the second half of the seventh century.

From the above it will be seen that various considerations point to the second half of the seventh century as the date of Bhaṭṭa Nārāyaṇa.

A few other matters connected with this topic may be mentioned before concluding this section.

The Kṣitīśavaṃśāvalicarita contains the history of the dynasty of which Bhaṭṭa Nārāyaṇa is supposed to be the founder. We therefore naturally look to this book for determining the date of our poet. But as we remarked above chronicles of this kind do not possess much historical value. This is proved by the date which the Kṣitīśavaṁśāvalicarita gives for Bhaṭṭa Nārāyaṇa. According to this work King Ādiśūra settled Bhaṭṭa Nārāyana and his associates in his kingdom in the Śaka year 999, which is 1077 A. D.[25] As Vāmana, who flourished in the latter half of the eighth century A. D., quotes from the Veṇīsaṁhāra, eleventh century can obviously not be accepted as the date of our author. Rejendra Lal Mitra's 1072 A. D. as the

(24) For comparison of the two poets in matters of style etc. vide below Section X 'Bhaṭṭa Nārāyaṇa and Bhavabhūti.'

(25) Read 'इति श्रुत्वा तेन ब्राह्मणेन सार्धं दूतान् प्रेष्य बहुमानपुरःसर भट्टनारायण-दक्षश्रीहर्षछाण्डववेदगर्भसंज्ञकान् आनीय नवनवत्यधिकनवशतीशकाब्दे प्रागुपकल्पितवासे ।' निवेशयामास ।' क्षितीशवंशावलिचरित' p. 2.

correct date Bhaṭṭa Nārāyana has also to be rejected for the same reason

Wilson gives 'about the eighth or ninth century' as the probable period of the composition of the Venīsamhāra If the expression 'about the eighth' means the period comprising, say, 675 to 725 A D, Wilson is right Ninth century is of course out of question for the same reason which rules out the date given by the Ksitīsavamsāvalīcarita At the same time it must be confessed that Wilson's fixing the date of the Venīsamhāra as 'about the eigth or ninth century' was certainly admirable, for we must remember that he wrote more than a hundred years ago,[26] when materials for discussing such problems were extremely scanty

We now quote Wilson's remarks on this question Says he, 'There is nothing in the play to furnish a clue to its date It is frequently cited in the Kāvya-Prakāsa, the Daśa-Rūpaka, and Sāhitya-Darpana, to which works it is consequently anterior According to tradition, the author, Bhaṭṭa Nārāyana, was one of the Kanouj Brāhmanas invited into Bengal by Ādisūra, from whom the Brāhmanas of that province are descended he was of the Sāṇḍilya family. Ādisūra is supposed to have reigned three centuries before our era, but if we may place any dependence on Abulfazl's list of Bengal kings, he was the twenty-second prince in ascent from Belāl Sen, who, it is well known, reigned in the thirteenth century Assigning then the moderate duration of about three hundred years to these intermediate princes, and admitting the tradition with respect to Bhaṭṭa Nārāyana, the Venīsamhāra might have been written about the eighth or ninth century a period not at all incompatible with the comparative harshness of its style and the rudeness of its execution, particularly if we conclude, agreeably to tradition, that it was among the earliest results of the introduction of Brahmanical literature into Bengal'[27]

Julius Grill in the Kritische Einleitung (Critical Introduction)[28] to his edition of the Venīsamhāra, published

(26) The first edition of Wilson's well-known work 'Select Specimens of the Theatre of the Hindus' was published in 1827

(27) 'Theatre of the Hindus' Vol II, p 343-344 In the above quotation proper names have been transliterated according to modern system

(28) English translation of Grill's Kritische 'Einleitung' by L R Vaidya was published in his edition of the Veṇīsamhāra by by N B Godbole (1895) under the heading 'Ink Memorandum by L. R Vaidya.'

in 1871, discusses the question of the date of Bhaṭṭa Nārāyaṇa and comes to the conclusion that our poet must have lived in the sixth or seventh century A. D.

Max Muller suggested[29] that Bhadranārāyaṇa, who is mentioned in the Harṣacarita as a companion of Bāṇa in his wanderings was identical with Bhaṭṭa Nārāyaṇa. This makes our poet a contemporary of Bāṇa.

3 THE WORKS OF BHATTA NĀRAYANA

The Veṇīsaṃhāra is the only work of Bhaṭṭ Nārāyaṇa that is at present known to us. But there are reasons to believe that he must have written other works as well. In the Introduction to the Veṇīsaṃhāra some Mss. speak of the drama as 'a new composition'[30] of the poet This means that Bhaṭṭa Nārāyaṇa was the author of some other drama or dramas. What this drama or these dramas were that preceded the composition of the Veṇīsaṃhāra we have no means of finding out in the present state of our knowledge

The Daśakumāracarita, which goes under the name of Daṇḍin, is known to be the work of more than one author[31] It consists of the Pūrvapīṭhikā, the Daśakumāracarita (proper) and the Uttarapīṭhikā or Śeṣa. Of these only the Daśakumāracarita (proper) is the work of Daṇḍin. Two versions[32] of the Pūrvapīṭhikā are at present available. From a stanza occurring at the end of a Ms. of the second, but little known, version we learn that it is the work of

(29) Max Müller's suggestion was as a matter of fact based on inaccurate reading of the passage concerned. Among the companions of Bāṇa's wanderings are mentioned 'प्रणयिनौ रुद्रनारायणौ.'' रुद्रनारायणौ was evidently mis-read by Max Müller as भद्रनारायणौ which he suggested was identical with भट्टनारायणौ

(30) See Grill's edition, p 129, where the readings 'अभिनवकृतिम् and 'कृतिमभिनवाम्' for 'कृतिम्' in the passing भट्टनारायणस्य कृतिं वेणीसंहारं नाम नाटक प्रयोक्तुमुद्यता वयम्' (p 3 our edition) are given.

(31) Vide Section X entitled 'The Authors of the Daśakumāracarita' from the Introduction to our edition of the Daśakumāracarita.

(32) The first and well-known version is the one that is usually printed in the current editions of the Daśakumāracarita The second version was unknown till 1919, when it was published as an Appendix by the late Mr. G. J. Agashe to the Second Revised Edition of the Daśakumāracarita in the Bombay Sanskrit And Prākṛta Series.

Bhaṭṭa Nārāyaṇa and that the scribe Hariśarman wrote because he could not secure the original Pūrvapīṭhikā of Daṇḍin.[33] Now no other poet bearing the name Bhaṭṭa Nārāyaṇa is known. So we may presume that this Bhaṭṭa Nārāyaṇa is identical with our author This means that besides the Veṇīsaṁhāra our author wrote a Pūrvapīṭhikā to complete the incomplete Daśakumāracarita of Daṇḍin.

Vallabhadeva (about the fifteenth century) quotes in his Subhāṣitāvali seven stanzas under the name Bhaṭṭa Nārāyaṇa, and one more under the name Nārāyaṇa, which also is considered by Peterson to belong to our author. Of these eight stanzas[34] only one viz No 79 occurs in the Veṇīsaṁhāra as one of the three stanzas[35], which constitute the Nāndī according to some Mss These three stanzas are not incorporated in the text of any of the printed editions but are always noted as variants to three others which are recognised as forming the proper Nāndī of the drama. So these seven stanzas, which Vallabhadeva quotes as Bhaṭṭa Nārāyaṇa's, must have come from some other work or works of our author, which are at present unknown.

Śārṅgadhara (1363 A. D.) in his anthology known as Śārṅgadharapaddhati quotes nine stanzas[36] under the name Nārāyaṇa Bhaṭṭa and these are all found in the Veṇīsaṁhāra. He has again quoted two stanzas[37] more, which in other anthologies are found under the name of Bhaṭṭa Nārāyaṇa. One of these is the same as No. 79 of the Subhāṣitāvali, which we have seen forms one of the three stanzas of the a variant Nāndī. The other is not found in the printed text of the Veṇīsaṁhāra, but is supposed to be in some Ms. of the play

A drama, called Jānakīpariṇaya, is mentioned in a catalogue of Mss as the work of Bhaṭṭa Nārāyaṇa[38] Not having seen the Ms, we are unable to say whether this Bhatta Nārāyana is the same as our author If he be the same, the Jānakīparinaya would be another drama of our author.

4 Another Name of Bhatta Narayana

Nārāyana is a very common name in India and Bhaṭṭa is an honorific title implying eminence in learning Bhaṭṭa is specially assumed by those who achieve distinction in Alaṁkārasāstra or the science of rhetoric Numerous writers of the name of Nārāyaṇa are known Aufrecht in his Catalogus Catalogorum mentions quite a number of them But Bhatta Nārāyana appears to be the exclusive name of the author of the Venīsamhāra

We have seen before that the Sārngadharapadhati quotes nine stanzas from the Veṇīsamhāra under the name Nārāyaṇa Bhaṭṭa This indicates that Bhaṭṭa Nārāyaṇa was sometimes referred to as Nārāyaṇa Bhaṭṭa as well This latter form of the name can however not be regarded as exclusive, for writers bearing the name Nārāyaṇa might be called Nārāyaṇa Bhaṭṭa as a mark of honour and are actually so called

Mention has been made above of two other stanzas of Bhaṭṭa Nārāyana that are quoted in the Śārṅgadharapadhati Now these stanzas are quoted by Sārngadhara under the name Niśā-Nārāyana One of these stanzas viz Uttiṣṭhantyā ratānte etc, has been quoted by Vallabhdeva in his Subhāsitāvali under the name Bhaṭṭa Nārāyaṇa This leaves no doubt in our mind as to whom Sārngadhara means by Niśā-Nārāyaṇa He certainly refers to our author by that name Niśā-Nārāyana then is the other name of the author of the Venīsamhāra

Why Bhatta Nārāyana was called Nisā-Nārāyana is not known But it looks as if he was so called because in some stanzas of his the word Niśā occurred prominently. What this stanza was is again not known The Śārṅgadharapadhati mentions a poet called Nidrā-daridra, who evidently received that epithet because he used that expression pro-

(38) See Catalogue of Sanskrit Manuscripts in Mysore and Coorg by Lewis Rice (1884) p 256.

minently in a stanza of his[39] Two more cases of such nick-names may be quoted According to some people Bhavabhūti was a title of the author of the Uttararāmacarita, whose real name, they say, was Śrīkantha[40] But he gained this title because he composed a line in which the word Bhavabhūti figured prominently[41] Ācārya Dīksita, the grand-father of Appayyā Dīksita, was known by the title Vaksasthalācārya King Krsna Deva Rāya of Vijayanagara (1509-1530 A D) once visited Kāñcī As he sat before the idol of Varada (a name of Visnu) in company with his wife, worshipping the deity, Ācārya Dīksita composed a stanza, which contained a flattering reference to the beauty of Krsna Deva Rāya's queen[42] This pleased the Vijayanagara king so much that he decreed that the author be thenceforward known as Vaksasthalācārya

(39) That stanza runs as follows It is No 3454 of the Sārngadharapaddhati

जाने कोपपराङ्मुखी प्रियतमा स्वप्नेऽद्य दृष्टा मया
मा मा संस्पृश पाणिनेति रुदती गन्तुं प्रवृत्ता ततः ।
नो यावत् परिरभ्य चाटुकशतैराश्वासयामि क्षणं
भ्रातस्तावदहं शठेन विधिना निद्रादरिद्रः कृतः ॥

(40) We do not hold this view To say so is, we believe, completely to misunderstand the words in the following passage, नीलकण्ठस्यात्मसंभवः श्रीकण्ठपदलाञ्छनः पदवाक्यप्रमाणज्ञो भवभूतिर्नाम जतुकर्णीपुत्रः महावीरचरित–प्रस्तावना. Here the words नाम and लाञ्छन are quite decisive They show that Bhavabhūti is the name and Śrī-kantha the title of the poet

(41) The line, which according to some secured for Śrīkantha the title Bhavabhūti, is either 'साम्बा पुनातु भवभूतिपवित्रमूर्तिः' or 'गिरिजायाः कुचौ वन्दे भवभूतिसिताननौ' It seems clear that these lines **arose** after the name rather than the name sprang from the lines

(42) This stanza runs as follows

काचित् काञ्चनगौराङ्गीं वीक्ष्य साक्षादिव श्रियम् ।
वरदः संशयापन्नो वक्षःस्थलमवैक्षत ॥

The significance of the stanza will be understood if we remember that Viṣṇu is supposed to have Lakṣmī permanently residing on his chest When therefore the God saw before him a lady, who seemed to be Lakṣmī incarnate, he wondered whether the Goddess had left her usual place and looked at his chest to make sure that she was there The ultimate idea in the stanza is that the queen was so like Lakṣmī that even **Varada mistook her for his wife.**

II THE DRAMA

1 The Title of the Drama

Veṇīsamhāra[1], the title of this drama, means the tying up or rearrangement of the loose dishevelled mass of hair It has reference to the vow of Bhīmasena, which forms the central topic of the drama In suggesting to us the nature of this vow Bhaṭṭa Nārāyana has introduced a change of far-reaching consequence in the original account of the Mahābhārata and in order to call special attention to this change we are devoting a separate section to this title

In that notorious gambling match between the Paṇḍavas and the Kauravas, Yudhisthira lost all his wealth and possessions owing to the deceitful tricks of Sakuni Ultimately he staked himself and his brothers and even his wife and when he was defeated in the game once more, the Pāṇḍavas and their queen became the slaves of the Kauravas Duryodhana thereupon ordered Draupadī to be brought into the assembly She refused on the ground that she was not in a fit condition to go there Duryodhana then sent his brother Dussāsana to bring her He dragged her by her hair into the hall inspite of her protestations and pulled her only garment in his attempt to strip her naked Duryodhana had already bared his thigh and showed it to the Pāncāla Princess intimating thereby his desire that she should occupy it Bhīmasena's ire was roused By all the holy things in the world he vowed that for those indignities heaped upon Draupadī he would tear open the chest of Duśśāsana and drink his blood and that he would break the thighs of Duryodhana with his mace, kick him on his head and *with his hands smeared with the blood of Duryodhana rearrange the dishevelled hair of Draupadī, who was therefore to allow her hair to remain in that disordered condition till he fulfilled his vow* It is to this latter part of Bhīmasena's vow, concerning the rearrangement of Draupadī's dishevelled hair with hands gory with Duryodhana's blood, that reference is made in the title of the drama.

(1) There are three grammatical and three exegetical explanations of the title Veṇīsamhāram For these see Notes to our edition, pp 1-4

We desire to point out here that that particular portion of Bhīmasena's vow (printed in Italics above), which is referred to in the title of the drama, finds no sanction in the Mahābhārata There is no reference to it in the Sabhāparvan, which describes the gambling, the dragging into the assembly of Draupadī and the various vows of the Pāndava princes In the Śalpayarvan also, which describes the slaughter of Duryodhana by Bhīmasena, we find no mention of Draupadī's dishevelled hair being tied by Bhīmasena with hands smeared with Duryodhana's blood Further, in the description of the life the Pāndavas led in the forest and in the capital of Virāta there is no reference to Draupadī's allowing her hair to continue disordered with a view to their being ultimately rearranged by Bhīmaśena in the manner stated above From the Sabhāparvan onwards Bhīmasena has repeated his vow on many occasions, but nowhere is there any reference to his having vowed to rearrange Draupadī's dishevelled hair with hands stained with Duryodhana's blood It would therefore appear that this part of Bhīmasena's vow is Bhatta Nārāyana's own addition and it is easy to see that from the dramatic point of view it is of the utmost importance But this fact does not appear to have struck any of the previous editors or annotators of the drama

That this addition of Bhatta Nārāyana to Bhīmasena's vow has had immense influence on subsequent literature and on people's ideas about this episode from the Mahābhārata can be easily seen Numerous dramas dealing with the life of Draupadī and of the Pāndavas subsequent to the incidents of the Sabhāparvan have been written in modern Indian languages And everywhere Draupadī has been depicted as allowing her hair to hang loosely on her back, because she was not to tie them up till Bhīmasena killed Duryodhana and rearranged them with hands gory with his blood On the stage whenever Draupadī appears, her hair hang loosely on her back People are hardly aware that this condition of Draupadī is due to Bhatta Nārāyana's innovation and that the Mahābhārata knows nothing about it On the contrary the general belief is that in the Mahābhārata itself Bhīmasena's vow was exactly as Bhatta Nārāyana depicts it to be Such has been the tremendous influence of the Veṇīsaṁhāra on men's ideas about the Mahābhārata

A similar case may be quoted to illustrate how a dramatist's work influences people's ideas about historical facts. Shakespeare portrays Henry V as his ideal man of

structed his Prastāvanā with great skill There is nothing unnatural about it and it satisfies all the requirements so admirably

Reading between the lines of the Prastāvanā one is always able to form some ideas regarding the dramatist's position in the literary world This Prastāvanā does not reveal Bhaṭṭa Nārāyana as having attained a very great literary eminence He does not even appear to feel sure that the audience would give him a patient hearing. He has therefore to plead, more or less helplessly, even like Kālidāsa in his Vikramorvaśīyam, that attention may, for one reason or another, be kindly paid to his performance[3] There seems to be no doubt that when Bhaṭṭa Nārāyana wrote this passage, he had Kālidāsa's Vikramorvaśīya stanza before him Kālidāsa's influence on Bhaṭṭa Nārāyana is visible in this Prastāvanā in another place also When the Pārīpārśvika enters he asks the Sūtradhāra, 'Concerning which season should the song be sung?' The Sūtradhāra answers by saying that the song should refer to the autumn, which has just set in All this appears to be almost an exact copy of the dialogue between the Sūtradhāra and the Natī in the Śākuntala[4].

A dramatic Prastāvanā is, according to writers on rhetoric, of five kinds The Prastāvanā of the Veṇīsaṁhāra belongs to the Kathodghāta type, which is one of these

(3) With Bhaṭṭa Nārāyaṇa's 'तदत्र कविपरिश्रमानुरोधाद्वा उदात्तकथावस्तु गौरवाद्वा नवनाटकदर्शनकुतूहलाद्वा भवद्भिरवधानं दीयमानमभ्यर्थये' compare Kālidāsa's 'प्रणयिषु वा दाक्षिण्यादथवा सद्वस्तुपुरुषबहुमानात् । श्रृणुत मनोभिरवहितैः क्रियामिमां कालिदासस्य' V. i. 2.

(4) Compare the following:—

नटी—अथ कतम पुनर्ऋतुमधिकृत्य गास्यामि ।

सूत्रधार—नन्वमुमेव तावदचिरप्रवृत्तमुपभोगक्षम ग्रीष्मसमयमधिकृत्य गीयताम् ।
सम्प्रति हि ।

—अभिज्ञानशाकुन्तल

पारिपार्श्विक —भवतु । आरम्भयामि । कतमं समयमाश्रित्य गीयताम् ।

सूत्रधार —नन्वमुमेव तावत् . शरत्समयमाश्रित्य प्रवर्त्यतां सगीतकम् ।
तथा ह्यस्या शरदि ।

—वेणीसंहारे

five[5]. The Kathodghāta Prastāvanā is that in which a character makes his entrance on the stage, repeating a sentence of the Sūtradhāra or making reference to what the Sūtradhāra has said In the Veṇīsaṃhāra Bhīmasena enters, repeating a few words of the Sūtradhāra and expressing his resentment at the general tenor of the Sūtradhāra's stanza[6] The Prastāvanās of the Ratnāvalī and the Mudrārākṣasa also belong to this Kathodghāta type

4 Summary of Act I

The Pāṇḍavas have fulfilled the condition of twelve years' residence in the forest and further one year's residence *incognito* Duryodhana is yet unwilling to restore to them their legitimate share of kingdom Both sides prepare for war The pious Yudhisthira becomes alarmed at the prospect of the impending calamity and a last attempt to settle matters amicably is determined upon Lord Srīkrsna is chosen as the mediator of peace and he has already departed on his mission Everybody is looking forward to the expected peace with a feeling of relief But Prince Bhīmasena is of another mind He cannot stand peace with the hated Kauravas and consequently does not like the Lord's departure for Duryodhana's camp His ire is roused when he finds the Sūtradhāra exulting in the prospect of peace and in a mood of bitter resentment he makes his entrance on the stage, followed by his beloved brother Sahadeva, and the drama proper begins

Sahadeva tries to allay the anger of Bhīmasena, but Bhīmasena is not in a mood to listen to any argument He is even ready to revolt against the authority of Yudhisthira and wants to destroy the Kauravas single-handed In rage he starts for the armoury, for which he mistakes, Draupadī's

(5) **Read**

उद्घात्यकः कथोद्घातः प्रयोगातिशयस्तथा ।
प्रवर्तकावलगिते पञ्च प्रस्तावनाभिदः ॥ 33
सूत्रधारस्य वाक्यं वा समादायार्थमस्य वा ।
भवेत् पात्रप्रवेशश्चेत् कथोद्घातः स उच्यते ॥ 35
—साहित्यदर्पण

(6) **The Sūtradhāra says in i 7d 'स्वस्था भवन्तु कुरुराजसुताः सभृत्याः ' Bhīmasena's words in 1 8d are 'स्वस्था भवन्ति मयि जीवति धार्तराष्ट्राः '**

quadrangle On being reminded of his mistake, he decides to wait for the Queen's arrival, for he wants to take leave of her before embarking upon the task of effecting his fell revenge Sahadeva in the meanwhile tries to explain to him the circumstances under which and the motive with which Yudhisthira made his overtures of peace and informs him of the condition viz the grant of five villages, on which peace is sought to be effected Bhīmasena flouts his words, and being most painfully surprised at Yudhiṣṭhira's low demand, absolutely refuses to associate himself with such peace

At this juncture Draupadī makes her entrance Tears are rising in her eyes Sahadeva fears that her sight would add fuel to the already blazing fire of Bhīmasena's anger. And what had happened was this Draupadī along with her co-wives had gone to pay customary obeisance to Gāndhārī. On her way back she was seen by Duryodhana's wife Bhānumatī, who made a cruel and insulting reference to her loose hair which, she said, must now be tied, in view of the peace that the Pāndavas were striving to bring about by means of only five villages This is too much for the already excited Bhīmasena, who, while impaitiently rising from his seat, declares that in a short time he will break the thighs of Duryodhana and tie up Draupadī's hair with hands gory with his blood

Behind the curtain a great noise is heard and a drum is loudly beaten A Chamberlain enters in haste and informs Bhīmasena that Lord Krsna has returned, his mission having proved unsuccessful, and that Yudhiṣṭhira has ordered hostilities to be commenced forthwith Taking an affectionate farewell of their Queen, Bhīmasena and Sahadeva then depart in order to have an interview with Kṛṣṇa and Yudhiṣṭhira.

5 Critical Appreciation of Act I

The first Act of the Venīsaṁhāra is from the dramatic point of view highly successful Except for two matters[7]

(7) The first is connected with the use of the word कृष्णागमनम् in the passage 'अत्रोपविश्यार्यं पालयतु कृष्णागमनम्' p 10 (Text) For the objectionable feature in this passage pp 36-37 Notes. The second point refers to the significance that Bhaṭṭa Nārāyana attaches to Yudhīṣṭhira's demand of five villages and that is explained to Bhīmasena by Sahadeva on pp. 13-14 (Text) For the confusion which Bhaṭṭa Nārāyaṇa has created in the explanation of this significance see pp 42-44 (Notes).

there is here nothing defective Rules of Sanskrit dramaturgy do not allow the division of an Act into scenes An Act constitutes so to say one long scene, for the stage is not to be left vacant during its course Yet it is always possible for the purposes of criticism to look upon an Act as made of a certain number of scenes and the dramatist's skill of plot-construction lies in the way in which he weaves these scenes together so as to create the impression of a consistent Act, free from all artificialities

The first Act consists of three scenes The first scene contains the conversation between Bhīmasena and Sahadeva and ends with stanza 14 The second is very small and is made up by the short dialogue between Draupadī and her maid and closes with Draupadī's decision to stay in a secluded place and listen to what Bhīmasena has to say in his angry mood The third scene is the longest in the Act and extends from Bhīmasena's speech at the bottom of p 12 to the end of the Act on p 24

It will be seen that these three scenes have been very cleverly managed They follow one another with logical precision The way in which Bhatta Nārāyana has brought about the meeting of Bhīmasena and Draupadī is so skilful Enraged at Yudhisthira's attempts to make peace and determined on breaking loose from his authority and on wrecking his vengeance single-handed, Bhīmasena naturally turns his steps toward the armoury, where he wants to provide himself with his terrible mace But rage deceives him regarding the exact locality of the arsenal and he finds himself before Draupadī's quadrangle This is a very fine and natural touch As his revolt against Yudhisthira's authority proceeds from his high regard for Draupadī, whose wrongs he intends to avenge, it is quite natural that he should desire to bid farewell to her before embarking on his mission He is therefore glad to realise his mistake and tries to see the Queen All this is so natural Then again the way in which inspite of himself, Bhīmasena is led to inquire about the condition on which peace is sought to be effected viz the introduction of the expression Krsnāgamanam, marks the poet's skill The anger into which Bhīmasena flies, when he learns the condition of five villages, so natural in itself, is very cleverly exploited by the poet to serve a dramatic purpose Draupadī is now to enter and a difficulty arises viz What are Bhīmasena and Sahadeva to do on the stage during the time taken by the dialogue between Draupadī and her maid, which forms the second scene in this Act? Are they to stand still on the stage,

blankly looking about here and there? This would have been highly inartistic Bhatta Nārāyana therefore very ingeniously makes Bhīmasena turn his face away from Sahadeva in anger and represents him as keeping silent for a time, because, overpowered by rage, he is as it were struck dumb Sahadeva stands looking at him, wondering what he would say In the meanwhile the conversation between Draupadī and her maid is over and they purposely station themselves in a corner to observe the doings of Bhīmasena It will thus be seen that the whole situation has been managed with great skill

Further on when the account of the fresh insult suffered by Draupadī is related and Bhīmasena in impatience rises from his seat and makes a solemn declaration of killing Duryodhana in a very short time, the reader begins to wonder what next will follow and whether Bhīmasena will really set Yudhisthira's authority at nought as looks quite probable But just in time drum is loudly beaten behind the curtain and the Chamberlain enters to announce to Bhīmasena the failure of Krsna's mission of peace This saves Bhīmasena from a rather awkward situation that has been created by his own solemn declaration of killing Duryodhana in a very short time For he can now proceed to do what he wants with full permission of his elder brother Then again the scene where the Chamberlain reports the incident of Duryodhana's unsuccessful attempt to secure the person of Krsna, which is marked by the reverential confusion in which Bhīmasena, Draupadī and Sahadeva are thrown at the mere mention of Krsna's name, and the scene which depicts the parting between Bhīmasena and his loving Queen, amply illustrate Bhaṭṭa Nārāyaṇa's dramatic powers

The hopeless confusion that Bhaṭṭa Nārāyaṇa makes in the elaboration of what he terms the vyutpatti or significance of Yudhsthira's demand for five villages has been set forth in detail in our Notes pp 42-44. In the Mahābhārata Yudhisṭhira is a pious man, who is really apprehensive of the impending destruction of his family and makes honest efforts to bring about peace and avoid war by preferring a very modest request for five villages But Bhaṭṭa Nārāyana tries to make Yudhisṭhira a politician in addition. Thus not satisfied with merely entertaining pious hopes and taking action accordingly, the Yudhiṣṭhira of Bhaṭṭt Nārā-

yaṇa wants to make a display[8] of his pious heart before the world and tries to convince it that the moral guilt of the war with all its attendant evils lies on Duryodhana and not on him. This is evidently the politician's point of view and it is this which Bhaṭṭa Nārāyaṇa wants to make out in that elaborate vyutpatti which Sahadeva so painfully explains to Bhīmasena. In the Mahābhārata there is no significance whatsoever in Yudhiṣṭhira's demand for five villages. With a view to represent him as a politician in addition to being a pious man, Bhaṭṭa Nārāyaṇa endows his message to Duryodhana with a certain significance, which Bhīmasena, not a politician by any means, naturally fails to understand. The politician's and the soldier's points of view, represented respectively by Sahadeva and Bhīmasena, have been very ably set forth in their conversation regarding this significance, and it is amusing to see how the soldier Bhīmasena by his plain words at once demolishes the elaborate structure of vyutpatti constructed by the politician Sahadeva. It will thus be seen that inspite of the confusion created, which Bhaṭṭa Nārāyaṇa probably was quite unconscious of, the change he has introduced and the way in which he carries it out, reveal his ingenuity and skill and make the whole scene very effective from the dramatic point of view.

The main interest of this Act centres round the all-dominating figure of Bhīmasena, the conflict of emotions in whose mind it is very interesting to observe. Caught between two opposing duties, duty to his elder brother, who as a guru is to him always vandya[9], and duty to his beloved, whose wrongs he cannot allow to remain unavenged any longer, Bhīmasena presents a spectacle of absorbing interest. For thirteen long years, out of reverence for his elder brother, he has slept over the various humiliations received, with eager but subdued expectations of ultimately being able to have his full revenge. But this new move on Yudhiṣṭhira's part, of arranging peace through the intercession of Kṛṣṇa for the paltry consideration of five villages, seems

(8) Read Sahadevas's words' 'एवं कृते लोके तावत् स्वगोत्रक्षयाशङ्कि हृदयमाविष्कृतं भवति' Here emphasis is to be laid on the word आविष्कृतम् (manifested, revealed). Yudhiṣṭhira is not satisfied by merely possessing a heart, apprehensive of the destruction of his family. He wants to manifest it to the world.

(9) Compare Bhīmasena's words 'वन्द्याः खलु गुरवः' p. 17 (Text)

to shatter for ever his cherished dreams of bloody revenge. He can clearly see that peace with the accursed Kauravas at this juncture means the abjuration of all his solemn vows and the non-fulfilment of his sacred promise to Draupadī to bind her hair with hands gory with Duryodhana's blood The thought of all this is so repugnant to him that in rage he becomes ready to revolt against Yudhiṣṭhira's authority and seek his revenge single-handed The report of a fresh insult suffered by Draupadī seems to complete his severance from his brothers and in impatience he rises up as though to rush immediately at Duryodhana's throat. But fortunately the announcement of the failure of Kṛṣṇa's mission of peace comes in time to save him from the awkward situation of having to go against the desires of his elder brother, whom he has followed all these long years with absolute devotion.

This picture of Bhīmasena's mental state is no doubt extremely interesting, but what is still more interesting to observe is the sting of conscience which inspite of himself he feels in adopting the course he intends to follow. He is conscious that he will incur sin and censure, but in rage declares he is prepared to suffer them When calmed down a little he begins to speak in somewhat apologetic tones and seems to suggest that his violent words proceeded from the torment caused to him by Yudhiṣṭhira's attempt to arrange peace He inquires sympathetically regarding the condition on which peace is sought to be effected and it looks as though he will consent to peace, if it is made for adequate consideration. But the degrading nature of Yudhiṣṭhira's demand, coupled with the report of a fresh insult suffered by Draupadī, inflame him once more and his impatience knows no bounds The remarks of Draupadī here and there are also significant in this connection[10] They clearly show that the princess is quite confident of Bhīmasena's capacity to achieve everything he has promised, but appears to be equally certain that he will not go against Yudhiṣṭhira's desire even inspite of his violent words and apparent readiness to do so Her constant prayer therefore is that Bhīmasena's brothers and especially Yudhiṣṭhira may not prove

(10) Compare 'हञ्जे बुद्धिमतिके, भवत्येतद्यदि महाराज प्रतिकूलो न भवेत्' pp 11-12, 'नाथ न लज्जन्त एते । त्वमपि तावन्मा विस्मार्षि ।' p. 15 and 'किं नाथ दुष्कर त्वया परिकुपितेन । सर्वथानुगृह्णन्त्वेतद्व्यवसितं ते भ्रातर' p. 19.

antagonistic to his determination It will thus be seen that Bhaṭṭa Nārāyaṇa has done extremely well in presenting to us this absorbing picture of Bhīmasena, which reveals his dramatic genius no less than his skill

Out of the other characters presented to us in this Act Draupadī is the most important A princess of blood royal by birth, endowed with the most matchless beauty, she is subjected to humiliations of the worst type inspite of her valiant husbands Her miseries seem to have even changed her princely disposition and a strain of cynicism and hopelessness is clearly noticeable in her short pithy sentences Her affectionate heart and her feverish anxiety for the safety of her husbands are very well brought out in that small scene of leave-taking at the end of the Act Here Bhaṭṭa Nārāyana clearly displays his intimate knowledge of a woman's and a wife's heart Though always wishing, and wishing with a fervour that miseries and humiliations of the kind she has suffered can alone generate, that her husbands should declare war and avenge her wrongs, she grows extremely nervous about their safety, when war is actually declared, and fears that they may endanger their lives out of regard for her With a beating heart she therefore implores them not to do so Altogether this much-wronged daughter of epic India, with hair loose and her face stamped with dejection, excites our pity and we heave a sigh of relief, when towards the end of the Act we learn that her days of misery are over and that happiness, which she richly deserves, is in store for her

Sahadeva and Buddhimatikā deserve some notice But of these Sahadeva is a mere nonentity His only qualification is that he is most loved by Bhīmasena and that is why Bhaṭṭa Nārāyana brings him on the stage He has no individuality and no marked characteristics He represents the view of Yudhiṣṭhira and serves as an excellent foil to Bhīmasena But even he is so much impressed by Bhīmasena's words that on the spot he promises support to his undertaking on behalf of himself and his brothers, when yet he does not know the result of Kṛṣṇa's mission of peace Buddhimatikā on the other hand is far more interesting Smart, clever and ready-witted, she is just the kind of servants that were attached to royal households in ancient India. Inspired with dignified loyalty towards her mistress, she makes quite a spirited reply to Bhānumatī's mean attack and deservedly wins the applause of Bhīmasena When on firm ground, she hesitates not in snubbing even

the angry Bhīmasena,[11] for she knows very well that this snub will ultimately gratify him

6 Summary of Prelude to Act II

Vinayandhara, the Chamberlain of Duryodhana, is searching for Queen Bhānumatī He is an old man, infirm with age, and lives in the harem more as a matter of form than for any active service Yet he has been commanded by His Majesty to find out quickly whether the Queen has returned from her customary duty of bowing to the feet of Gāndhārī For, before Duryodhana proceeds to the field of battle to congratulate Karṇa, Jayadratha and others on their slaughter of Abhimanyu, he wants to see his Queen On inquiry with a palace maid, Vihaṅgikā by name, Vinayandhara learns that Bhānumatī has returned from Gāndhārī's abode and is staying in the Balodyāna, because she has from that day begun the practice of a religious observance with a view to ensure victory in battle to her husband.

The Chamberlain is struck at the contrast between the mentalities of the wife and the husband, for while the former realises the seriousness of the situation arising from the war that is proceeding, the latter is yet engrossed in sensual pleasures, when the Vāsudeva-helped Pāṇḍvas are up in arms against him Another point in the behaviour of his master also strikes Vinayandhara as being improper viz. that he should feel no anxiety at the overthrow of the celebrated warrior Bhīṣma, who has been laid low by the Pāṇḍavas, but that he should be elated at the murder of the boy Abhimanyu, already much too exhausted by his victory over many mature fighters! The Chamberlain sees no hope for his master except that of Providence, and proceeds to inform Duryodhana that Bhānumatī is in the Bālodyāna.

7 Critical Appreciation of Prelude to Act II

In a drama there are always certain subordinate parts of the plot, which are important enough for the audience to know, but which at the same time are not so important as to

(11) **Read:—**

भीमसेन —बुद्धिमतिके, ततो देव्या किमभिहितम् ।

चेटी—कुमार, यदि परिजनहीना भवेत्तदा देवी भणति ।

भीमसेन —किं पुनरभिहितं भवत्या ।

—वेणीसंहार I. p. 18.

See for the snub p. 51 (Notes)

be regularly enacted on the stage Then again there are certain incidents, the knowledge of which is necessary for the audience in order to pick up the thread of the narrative, but which are impossible to be actually represented on the stage, either on account of the inherent difficulty involved in such representation, or on account of the prohibition of their representation laid down in works on dramaturgy It is just these subordinate parts and these incidents that form the proper province of a Viṣkambhaka or Prelude, and a Praveśaka or Interlude Used at the beginning of an act, the purpose of a Prelude or an Interlude is thus to connect the preceding with the subsequent Act by informing the audience of what has happened in the interval, either by direct statement, or, better, by indirect suggestions This is done by means of a monologue, or of a conversation between two or more characters The very nature of a Prelude or an Interlude precludes the possibility of characters of the first class taking part therein and they are therefore run by middle or low characters Their purpose necessarily gives them an air of artificiality, for therein we get more narration than action, and the cleverer the dramatic artist is, the more natural and easy his Viskambhakas and Pravesakas turn out Besides this Viṣkambhaka Bhaṭṭa Nārāyaṇa has used a Praveśaka at the beginning of the next Act and in both these he shows himself to be a very successful artist.

This Viṣkambhaka, though so short, is so full of suggestions, which moreover are conveyed to the audience in a perfectly natural way. War, we learn, has already commenced and Bhīṣma, the first Commander-in-Chief of Duryodhana has been over-thrown. Abhimanyu, Arjuna's valiant son, has just been slain and the Kaurava king is in exultation But the chief importance of this Viṣkambhaka lies in the glimpses it affords us into the character of Duryodhana, who is to figure prominently in the main scene to follow By means of a few artistic touches Bhaṭṭa Nārāyaṇa has here skilfully painted the character of Duryodhana, who has been shown to be at once thoughtless, mean, voluptuous and degraded. When the Chamberlain makes a reference to Duryodhana's wonderful power, he is really somewhat sarcastic in his remark and wants to bring out the thoughtlessness of his master in issuing to an old decrepit servant a command which makes him run about in spite of himself. That he should rejoice at the slaughter of Abhimanyu and proceed to congratulate the great warriors who conjointly killed the boy, who was fighting single-handed and was exhausted, is a sufficient testimony to his meanness and

moral degradation His profound unconcernedness at the overthrow of the greatest warrior on his side shows how little he has realised the responsibilities of his position and his attraction for the pleasures of his wife's company, in the face of the Pāṇḍavas who were up in arms against him, reveals at once his voluptuousness and his recklessness

It is worthy of note that all these traits of Duryodhana's character have been brought to our notice so naturally that we hardly think the author is making any conscious efforts to delineate his character. For he takes advantage of the natural tendency of servants, especially old ones, to criticise the doings of their masters behind their back and nothing therefore strikes us as unnatural when the Chamberlain gives us a piece of his mind regarding his master Duryodhana This picture of Duryodhana serves also a dramatic purpose viz it prepares us for witnessing him as he is painted in the second Act proper

Another important character to which our attention is drawn in this Prelude is Bhānumatī The wife of a great, proud, reckless and voluptuous monarch, who is passionately fond of her, Bhānumatī still remains a dutiful daughter-in-law and observes the usual custom of paying her respects to her mother-in-law every morning, though, as we shall presently see, her mind is extremely uneasy She has already grown apprehensive regarding her husband's safety and in her own way attempts to ensure him victory of arms in the field by commencing religious observances She presents an interesting contrast to her reckless husband, who cannot realise the seriousness of the situation, a contrast which is carefully maintained throughout the second Act

8 Summary of Act II

Queen Bhānumatī has dreamt an ominous dream, which has greatly alarmed her loving heart. Consequently she leaves her bed-chamber early in the morning, even without taking formal leave of her husband, as was her wont, and after paying her customary respects to her mother-in-law, retires to a lonely place in the Bālodyāna in company with her friend Suvadanā and her maid Taralikā and with the discovery of these three women in the Bālodyāna, the second Act proper commences.

Pressed by her friend and her maid to relate to them the account of her dream, Bhānumatī, with the nervousness so natural to her loving nature, tells them that in her dream

she saw a Nakula or an ichneumon killing a hundred serpents in her presence and that the same Nakula afterwards proudly removed her breast garment This is surely ominous as it indicates the slaughter of the hundred Kauravas and the inflicting of widowhood on Bhānumatī at the hands of Bhīmasena Suvadanā and Taralikā become naturally alarmed even like Bhānumatī and they all determine to avert the evil effects of the dream by pious deeds such as salutation to gods and gifts to Brāhmanas The sun has by this time risen high and Bhānumatī offers him worship with great devotion and begs of him that her evil dream may through his favour turn out to be auspicious to her husband and his brothers As she further proceeds to perform the worship of other deities as well, her pious activity is rudely disturbed by her husband Duryodhana, who recklessly scatters on the ground the flowers meant for being offered to the gods

Duryodhana with his sensual disposition concludes that his beloved is lovingly angry with him, as she did not formally take his leave while departing from his chamber early in the morning He therefore wants to see and appease her before going to the field of battle to congratulate the valiant slayers of Abhimanyu Accordingly he follows her into the Bālodyāna, overhears her conversation with Suvadanā and Taralikā and becomes suspicious about her virtue owing to the ambiguity of the word Nakula in her speech, but fortunately his suspicions are dispelled in time He then introduces himself only to stop his beloved's pious observances by his lewd behaviour and flouts away her apprehensions created by the dream as being ridiculous, unfounded and useless.

At this time a violent hurricane makes it impossible for the party to stay in the garden and they all repair to the security of the palace on the wooden mountain, where Duryodhana feels himself at liberty to commence dalliance with his wife afresh. But he is most unceremoniously disturbed by old Vinayandhara, who comes in confusion to inform him that the flag of his chariot has been broken by the terrible wind The door-keeper then enters to announce the arrival of Duryodhana's sister Duśśalā and her mother-in-law, who are terrified at the solemn declaration of Arjuna that he would kill Sindhurāja, in revenge for his son's dastardly murder, before the sun had set on that day Duryodhana quiets their fears by pointing out to them how futile the vows of the Pāṇḍavas are and at once goes away to defend his sister's husband against the attack of Arjuna

9 Critical Appreciation of Act II

To the human mind generally the sentiment of love appeals more than anyother The second Act, which depicts this sentiment, is therefore very delightful. The contrast between Duryodhana and his wife, which is already suggested in the Viṣkambhaka to this Act is here consistently maintained up to the end The low despicable character of the Kuru king is thoroughly exposed. Right up from the beginning of this Act the poet has availed himself of every opportunity to lower Duryodhana in our estimation. The reckless way in which he stops the pious observance of his wife fully reveals his sensuality. His deliberate blindness to evil omens that unmistakably suggest his fall and his absolute refusal to form even a proper estimate of the strength of the Pāṇḍavas clearly indicate the infatuation of a doomed man which has completely overpowered him.

But the care with which the poet paints the character of Duryodhana, interesting in its own way no doubt, is as nothing when compared with the attention he bestows on Bhānumatī Bhaṭṭa Nārāyana has lavished all his skill on her She is in fact his favourite An ideal wife, she has the misfortune of being wedded to a man who is unworthy of her She represents virtue married to vice. The nervousness of her heart at the alarming dream she has dreamt is well brought out in the hesitating way in which she relates the account of her vision. Her devotion to her lord and her anxiety for his safety are visible at every step. A typical Hindu wife, she tries her best to persuade her husband to allow her to proceed in her pious observance; but she fails in her attempt and has to submit to the inevitable. Up to the very last she acts as the guardian angel of Duryodhana, but he heeds not her voice.

The poet has thus made Bhānumatī an exceedingly lovable woman. We now begin to wonder how such a perfect creature can have been guilty of the base, almost unwomanly, attack that she is represented as making on Draupadī in the first Act We almost wish she had not ridiculed Draupadī in that way That appears to be the only blot on her otherwise faultless character. What is the explanation of this? Would the character of Bhānumatī be improved if we could drop that particular episode from the first Act? How could such a paragon of virtue stoop so low as to give such an unkind cut to a member of her own sex? Is there not inconsistency between the Bhānumatī as revealed in Act I and the Bhānumatī as represented here? In order to answer questions of this kind satisfactorily we must remem-

ber that Bhānumatī was after all a human creature It appears to us that Bhatta Nārāyana, far from being inconsistent, only reveals his intimate knowledge of the world and human nature by representing Bhānumatī as passing that undignified remark concerning Draupadī Thereby he wants to show to us that even virtue cannot remain immaculate when it is in constant association with vice Day after day Bhānumatī must have heard Duryodhana, Duśśāsana and others ridiculing Draupadī and saying all sorts of things about her And it was no wonder if she became tainted a little Indeed, Bhatta Nārāyana himself appears to offer an explanation of this apparent inconsistency in the speech of Sahadeva[12], who informs Bhīmasena that Bhānumatī after all is Duryodhana's wife and such meanness is therefore not unexpected from her

There are one or two points in Bhānumatī's account of her dream that call for adverse criticism She speaks of the nakula or ichneumon that she saw in her dream as possessed of a form that surpassed a celestial form in beauty Now can this description be considered to be appropriate as applied to an ichneumon? Do we ever make a distinction between a good-looking inchneumon and an ugly one? Ideas like these are possible in the case of noble animals like horses, elephants and others We may for instance speak of a horse as possessed of excellent or even celestial beauty But to speak of an ichneumon as surpassing celestial beauty sounds a trifle absurd Then again how can an ichneumon remove the garment from Bhānumatī's bosom by extending his hand? Bhānumatī is not even represented as sitting She entered a bower of creepers The ichneumon followed her and removed her breast-garment by stretching out his hand How then could this happen?

In this connection it appears to us that in making Bhānumatī relate the account of her dream Bhatta Nārāyana was so much taken by the suggested sense of her words, the sense which he intended Duryodhana to understand, that he actually neglected to see that the words of Bhānumatī, in the sense in which she intended them, were reasona-

(12) Read :—

सहदेव —आर्य, उचितमेवैतत्तस्याः । दुर्योधनकलत्रं हि सा । पश्य ।
स्त्रीणां हि साहचर्याद् भवन्ति चेतांसि भर्तृसदृशानि ।
मधुरापि हि मूर्च्छयते विषविटपिसमाश्रिता वल्ली ॥२०॥
—वेणीसंहार i.

ble This must therefore be put down as a serious defect in the episode of the dream which otherwise is very ingenious There is however a way of defending Bhatta Nārāyana Visions seen in dreams must not be judged by standards applicable to incidents of ordinary life For in dreams all kinds of occurrences, possible and impossible, are observed Svapañ janah kim na khalu preksate? Bādarāyana also speaks of the wonderful appearances presented in dreams (Vide Brahmasūtra III 2 3 and Rāmānuja's Śrībhāsya thereon) Therefore the dream of Bhānumatī, though apparently unreasonable must not be considered to be really so It must be added however that such defence appears to us to be extremely weak

The second Act is delightful no doubt But how far does it advance the central action of the drama? What is the purpose of this Act as part of the play Venīsamhāra? If these questions are pressed home, Bhatta Nārāyana has no answer In fact, as we enjoy the various episodes in this Act, the account of Bhānumatī's dream, Duryodhana's suspicions about her virtue, the love scene between the husband and the wife, we altogether forget that we are reading a drama called Venīsamhāra. Only towards the close of the Act, when Duśśalā and her mother-in-law enter with the news of Arjuna's vow, we become aware of events happening outside the Bālodyāna Thus as far as the central action of the drama is concerned, the only advance made by this Act is the knowledge of Arjuna's vow that is conveyed to the audience

This then represents the fundamental defect in Bhatta Nārāyana's dramatic genius Though master of the art of portraying brilliant character sketches, the poet lacked the skill of weaving his Acts indissolubly with the central action This Act, for instance, appears to have been constructed more for the purpose of depicting Śrṅgāra and presenting the characters of Duryodhana, and Bhānumatī than for advancing the action of the play Even with reference to this love scene and the manner in which it is described, a critic may raise an objection on the ground of the advanced age of the parties concerned For we must remember that Duryodhana was fairly old by this time.

10 SUMMARY OF INTERLUDE TO ACT III

On the field of battle a demoness in hideous dress is glutting over the war which affords her ample opportunities of feasting upon human flesh and blood She is gratified to think that the war has enabled her to replenish her larder

with hundreds of pitchers of human blood, flesh and marrow In this scene of delight she is reminded of her husband Rudhirapriya and wonders where he could have gone. She then calls out to him.

Rudhirapriya now makes his appearance He is fatigued and is feeling thirsty Vasāgandhā is struck to find her husband suffering from thirst when there is a regular sea of blood and fat on the battle-field on account of the innumerable men, elephants and horses that are slain Rudhirapriya informs her that he has been to see their mistress Queen Hidimbā, who is burning with grief for the death of her son Ghatotkaca Only somehow she is being consoled by Queen Subhadrā, herself in similar sorrow owing to the slaughter of Abhimanyu, and by Draupadī. Vasāgandhā then proceeds to inform her husband of the great store that she has been able to collect and recounts the names of some of the famous warriors whose blood and fat have contributed to that store

Rudhirapriya on his part informs his wife of a welcome command he has received from Queen Hidimbā Master Bhīmasena has vowed to drink the blood of Duśśāsana Rudhirapriya must therefore wander on the battlefield in the wake of Bhīmasena and drink Duśśāsana's blood by entering Bhīmasena's body at the proper time Vasāgandhā is only too glad to learn of this command

A great tumult is at this time heard The demon observes that Drona is being dragged by the hair and killed with a sword by Dhrstadyumna Aśvattāman is then sighted and the demon couple quickly quits the stage lest he may kill them too in anger against the son of Drupada

11 Critical Appreciation of Interlude to Act III

From the dramatic point of view this Interlude is most successful In a perfectly natural way it suggests so many things that have happened in the interval between the close of the second Act and the beginning of the third Arjuna has fulfilled his vow of killing Jayadratha and he did excellent battle work on that day Ghaṭotkaca, Drupada and Virāta (Lord of the Matsyas) on the Pāndava side and Bhagadatta, Bhūriśravas, Somadatta and Bālhīka on the Kaurava side have been killed We also know Drona has just been slain by Dhrstadyumna and the entrance of Aśvatthāman is cleverly suggested It will thus be seen that this Interlude advances the action of the play in a very great measure

But one may ask · What was the necessity of representing this loathsome scene between the demon and the

demoness and the disgusting Bībhatsarasa with which it is replete? Would it not have been possible for the poet to suggest all these incidents in some other way, say, by means of a conversation between two servants or two soldiers? Is it not an evidence of bad taste on the part of the author to present us with a scene of this kind after the delightful love-scene of Act II?

It appears to us there are three purposes, two moral and the third dramatic, which Bhatta Nārāyana wants to achieve by means of this Praveśaka. As a delineator of human society he wants us to realise that the world is not after all merely 'delightful'. It possesses a much more varied character than we seem to imagine. Engrossed in the enjoyment of sensual pleasures we are too often apt to forget this. Writers on philosophical subjects sometimes try to dissuade us from wordly pleasures by depicting the human body in all sorts of loathsome ways. By representing how our most cherished bodies are after our death eagerly feasted upon by demons and goblins, the poet seems to create in us dislike for mere animal pleasures. Bhartrhari tried to depict the true nature of worldy existence by telling us in one stanza what happens in different places in human society.[13] By depicting this loathsome scene just after the delightful scene between Duryodhana and Bhānumatī Bhatt Nārāyaṇa probably wants to convey to us the same lesson.

It will be noticed that underlying the Bībhatsarasa which is so prominent in this Praveśaka, there is a current of the sentiment of love. It is not difficult to detect in the speeches and actions of the demoness her intense love for her husband. By making the hideous demon couple the ālambana-vibhāva[14] or substratum of love, the poet accomplishes the

(13) **Bhartṛhari's stanza runs as follows**

क्वचिद्वीणावाद्य क्वचिदपि च हा हेति रुदितं
क्वचिद्विद्वद्गोष्ठी क्वचिदपि सुरामत्तकलहः ।
क्वचिद्रामा रम्या क्वचिदपि गलत्कुष्ठवपुषो
न जाने संसार किममृतमयः किं विषमय ॥

—वैराग्यशतक

(14) **A sentiment, according to Sanskrit poetics, is developed on account of Vibhāva, Anubhāva etc, as declared in ' विभावेनानुभावेन व्यक्तः सञ्चारिणा तथा। रसतामेति रत्यादि स्थायिभावः सचेतसाम् ' साहित्यदर्पण III 1 विभाव are of two kinds, आलम्बनविभावs and उद्दीपनविभावs आलम्बनविभावs are women etc. who excite love उद्दीपनविभावs are चन्द्रोदय, वसन्त etc which heighten love.**

second moral purpose of this Interlude viz to demonstrate the essential unity of love Educated and cultured people living in cities, surrounded by all the conveniences and comforts that modern civilization can provide, sometimes seem to think that fine dresses and dainty food, motor cars and ball rooms and things of this kind generally, are necessary for the development and enjoyment of love Bhatta Nārāyaṇa perhaps wants to tell us by means of this Praveśaka that love can be developed and enjoyed as much in the filthy surroundings of the ghastly war as in the romantic environments of the Bālodyāna The delight which the prince derives from the company of his accomplished queen is exactly the same as the peasant receives from association with his rustic wife

A philosophically-inclined mind will perhaps see in this Praveśaka, with its under-current of love, quite a different moral purpose If love can be found in such disgusting surroundings and among such hideous people, it certainly cannot be the magnificant and sacred emotion that poetry depicts it to be Bhatta Nārāyana is probably ridiculing that sentiment in this Praveśaka and asking us to flee away from it and seek solace somewhere else Such will be the lesson that a philosopher may draw from this Interlude

But the dramatic purpose of this Praveśaka is far more important than the moral ones and it is this which testifies to Bhatta Nārāyana's genius Bhīmasena had vowed to drink the blood from Duśśāsana's chest As a Ksatriya he must literally carry out his vow But how was an Āryan to drink the blood of his enemy? A demon could drink human blood, not a prince of a renowned royal family Such a fiendish act would ill become the hero of a drama It was true in the Mahābhārata Bhīmasena performed this ghastly deed But surely a dramatist could lesson the loathsome character of the act by giving it a different turn This is what Bhaṭṭa Nārāyana has done by introducing this scene between the demon and the demoness Queen Hidimbā has so ordered that Rudhirapriya is to enter Bhīmasena's body and drink Duśśāsana's blood, so that it is not a Ksatriya, but a demon that will drink human blood Of course Bhīmasena is not aware of this arrangement When he performs the deed, he boasts of having himself drunk the blood of Duśśāsana (vide iv 1 below) But we know that it is not Bhīmasena, but somebody else, who has drunk human blood It will thus be seen that from the point of view of dramatic effect the importance of this Praveśaka lies in this that it absolves the hero of the drama, in the eyes of the reader and the spectator, from the sin of having drunk the blood

of a human being In order therefore to be able to do this, the poet brings in a conversation between the demon and the demoness No other kind of Praveśaka would have served his purpose.

12 Summary of Act III

Aśvatthāman, the valiant son of Duryodhana's second C-in-C Drona, is struck at the great uproar that is proceeding from the battlefield Thinking that his father has perhaps begun battle-work in earnest, he proceeds to the field to witness the display of his father's valour An evil omen agitates his mind a little and he is surprised to see even great warriors like Karna running away. Just then Aśvasena, the charioteer of Drona, arrives to inform the young warrior of his father's tragic end Aśvatthāman further learns that a false news of his own death was conveyed to his father, who, thereupon, being overcome with grief laid down his weapon and was in such defenceless position decapitated by Dhrstadyumna This enhances both the grief and wrath of Aśvatthāman, who in the meanwhile is joined by his maternal uncle Krpa Krpa succeeds in assuaging to a certain extent the grief of his nephew. Aśvatthāman becomes impatient to avenge the murder of his father and orders his chariot to be made ready. Krpa now suggests to the young man that he should seek succession to the position of the C-in-C and tells him that Duryodhana is probably ready to install him in that position. Both thereupon proceed to see the king

Duryodhana and Karna now make their appearance The former wonders why Drona, on hearing the death of his son, laid down his arms, instead of vigorously proceeding with the work of avenging it. Karna cunningly informs him that Drona really wanted to crown his son Emperor of the whole earth after the great war had destroyed all the Ksatriyas and therefore thought it was no use wielding arms when his son had been killed and thus abandoned his weapon. At this stage Krpa and Aśvatthāman approach them. Krpa then suggests to Duryodhana the advisibility of installing Aśvatthāman Commander of his armies, but the latter tells him that that position has already been promised to Karna In the conversation that follows Karna makes some malicious remark against Aśvatthāman with the result that an altercation between the two takes place and they become ready to strike at each other Duryodhana and Krpa pacify them Seeing that he cannot humble the pride of Karna, who has slandered his father, Aśvatthāman vows that he will forego his weapon till Karna is killed

At this time a fearful announcement is made from behind the curtain Bhīmasena has caught Duśśāsana in his clutches and challenges all the Kaurava warriors to protect him if they can Duryodhana and Karna quickly leave the stage in order to render help to Duśśāsana Aśvatthāman observes that Arjuna has engaged both Duryodhana and Karna and Bhīmasena is about to fulfil his dreadful vow The scene is too much for him and he becomes ready to grasp his weapon But an aerial voice prevents him from proving false to his vow The gods seem to be on the side of the Pāndavas Aśvatthāman is helpless He however sends Krpa to back Duryodhana up and then himself leaves for the camp

13 Critical Appreciation of Act III

The third Act consists of five scenes The first commences with the entrance of Aśvatthāman and ends with Sūta's speech after stanza 12 on p 67 The second is a short one and is made up of Krpa's soliloquy on pp 67-68 The third begins with Krpa's speech after stanza 14 on p 68 and also ends with his speech on p 76, when both he and Aśvatthāman start for the place where Duryodhana is staying The fourth scene consists of the dialogue between Duryodhana and Karna and extends from stanza 27 on p 76 to stanza 28 p 78 The fifth and the last scene begins with Krpa's speech after stanza 28 on p 78 and extends to the end of the Act

The scenes that go to form the various Acts of the Veṇīsaṁhāra are so managed by Bhaṭṭa Nārāyana as to present no difficulty for their representation on the stage Thus here we see that while Krpa goes through his soliloquy that forms the second scene, Aśvatthāman is in a swoon and the charioteer is engaged in restoring him to consciousness The two characters, who are already on the stage before Krpa's entrance, are in this manner kept busy during Krpa's soliloquy This is a clever device and reminds us of a similar one used by the poet in Act I for keeping Bhīmasena and Sahadeva engaged while Draupadī and Buddhimatikā hold a dialogue found on pp. 11 and 12

But in this Act there is a difficulty of stage-management further on What are Krpa and Aśvatthāman to do during the conversation between Duryodhana and Karṇa, that forms the fourth scene of this Act? The stage direction intended for them says merely 'parikrāmatah' Are they simply to move to one side of the stage and stand there listlessly till the dialogue between the king and his friend

is over? This would be a very awkward situation for these two characters to be in and would indicate faulty stage-management Though Bhatta Nārāyana does not actually say so, it appears to us that he wants these two characters to quit the stage ostensibly with a view to go to Duryodhana's camp, but really in order to avoid the unenviable situation of having to stand blankly on the stage No sooner do they leave the stage than up goes the curtain and Duryodhana and Karna are discovered At the end of stanza 28 they enter again Such is probably the arrangement intended by the poet

· The third Act once again reveals Bhatta Nārāyana's skill in his special province viz vivid delineation of character Aśvatthāman, Duryodhana and Karna are the three main characters painted here We have already seen some important traits of Duryodhana's character in Act II In this Act he is depicted to us as a typical king of ancient India Karna plays the part of a courtier to Duryodhana Guileless, straightforward and innocent by nature, but much too inclined to rely on the words of his favourite—such is King Duryodhana, as Bhatta Nārāyana here makes him out to be His diagnosis[15] as to why the Brāhmana warrior Drona laid down his arms in grief instead of vigorously going ahead with the work avenging the reported death of his beloved son is correct But the malicious Karna puts quite a different construction on the old warrior's action and Duryodhana's weakness of mind is seen in the ease with which he believes the words of his favourite friend.

But the main topic that interests Bhaṭṭa Nārāyana in this Act is the contrast between the characters of Aśvatthāman and Karna He has successfully depicted this from the very beginning of the Act up to its end Out of the two warriors Aśvatthāman is evidently the poet's favourite. With a view to exalt him Karna has been deliberately lowered ✓ The meanness with which Karna attributes motives to Drona's actions, makes very disparaging remarks about him, perverts facts and in general shows throughout a very malicious attitude towards the Brāhmana warrior, gives us a rude shock Karna in the Mahābhārata is certainly not so mean It is true he does not possess any very great admiration and veneration for Drona But he is a thorough sportsman all the same During the days that

(15) Read 'सूक्तमिदमभियुक्तैः प्रकृतिर्दुस्त्यजेति। यतः शोकान्धमनसा तेन विमुच्य क्षत्रधर्मकार्कश्यं द्विजातिधर्मसुलभो मार्दवपरिग्रहः कृतः।' Text pp. 79–80.

Droṇa held supreme command, Karṇa fought under him ungrudgingly Not only this but when Duryodhana accused Drona of partiality towards Arjuna in allowing him to break through his lines which he had to do in order to kill Jayadıatha, Karna defended Drona by remarking that the latter did his best, but that the death of Jayadratha was due to fate[16] On the otheı hand Aśvatthāman in the Mahābhārata is not so noble, as he is depicted in this drama Why then should Bhatta Nāıāyana exalt the one and loweı the other? The reason appears to be that as a Brāhmana the poet naturally felt well disposed towards the Brāhmana warrior and wanted to make him out as a paragon of virtue, in whom love for his father, bravery, high sense of duty, nobility and magnanimity were all combined The Kṣātriya warrioı Karna did not deserve much sympathy It did not matter if he was painted mean, malicious and despicable It would thus appear that some kind of caste-predilection was responsible for such pictures of Aśvatthāman and Karṇa

It is sometimes supposed that the quarrel between Aśvatthāman and Karna arose out of the question of succes-

(16) For this incident read Chapter 152, Droṇaparvan, from which the following stanzas may be quoted

अब्रवीच्च तदा कर्णं पुत्रो दुर्योधनस्तव ।
पश्य कृष्णसहायेन पाण्डवेन किरीटिना ॥ २ ॥
आचार्यनिहितं व्यूह भित्वा देवै सुदुर्भिदम् ।
तव व्यायच्छमानस्य द्रोणस्य च महात्मन ॥ ३ ॥
मिषता योधमुख्याना सैन्धवो विनिपातित ।
अनिच्छत कथ वीर द्रोणस्य युधि पाण्डव ।
भिन्द्यात् सुदुर्भिद व्यूहे यतमानस्य शुष्मिण ॥ ९ ॥
दयित फाल्गुनो नित्यमाचार्यस्य महात्मन ।
ततोऽस्य दत्तवान् द्वारमयुद्धेनेव शत्रुहन् ॥ १० ॥
अभय सिन्धुराजाय दत्वा द्रोण परंतप ।
प्रादात् किरीटिने द्वार पश्य निर्गुणना मयि ॥ ११ ॥
कर्ण उवाच । आचार्यं मा विगर्हस्व शक्त्यासौ युद्धयते द्विज ।
यथाबल यथोत्साह त्यक्त्वा जीवितमात्मन ॥ १५ ॥
यद्येन समातिक्रम्य प्रविष्ट श्वेतवाहन ।
नात्र सूक्ष्मोऽपि दोष स्यादाचार्यस्य कथ च न ॥ १६ ॥
सैन्धवो निहतो युद्धे दैवमत्र परं स्मृतम् । · ३४

sion to the command of the armies after the death of Droṇa. But this supposition is incorrect Careful perusal of the relevant passages from this Act will show that the quarrel has nothing to do with the question of succession to the supreme command of the armies When the first shock of grief for the death of his father is over and Asvatthāman becomes ready to go to the battle-field to have his revenge, Kṛpa suggests to him that he should first get himself installed Commander of the armies In a spirit of true sportsmanship, Asvatthāman remarks that this is not of much consequence But Krpa tells him that Duryodhana is probably eager to give him that post and is perhaps waiting for his arrival to install him therein If this is the case Asvatthāman will like to go and offer to accept the command himself instead of waiting to be formally requested by Duryodhana to do so But in all this it is clear that Aśvatthāman nowhere shows himself eager to have the post. When again in the interview with the king, Aśvatthāman learns that Duryodhana has already promised the post to Karna, he does not utter a single word of dissatisfaction or protest, but once more declares his intention of doing his best to kill the king's enemies It will thus be seen that the quarrel has nothing to do with succession to the command of the armies

The quarrel between Aśvatthāman and Karṇa arises in the following manner It was Kṛpa who actually suggests to Duryodhana that Aśvatthāman should be installed in the position which his father held Duryodhana thereupon informs him that that office has already been promised to Karṇa. Kṛpa then remarks that it is not proper to supersede Aśvatthāman in favour of Karna, especially when Aśvatthāman is at this time immersed in grief At this stage Aśvatthāman intervenes and puts a stop to this conversation between the king and Kṛpa regarding succession to the command of the armies by declaring in bombastic language that he will kill the enemies of Duryodhana that very day and finish all talk of war Karṇa thereupon reminds him that such things are easier said than done. Besides there are other warriors also in the Kaurava army, who are capable of achieving what Aśvatthāman boasts he will do Aśvatthāman appreciates the truth of Karṇa's remarks and in almost apologetic terms explains that his words arose from the vehemence of his grief and that he had no intention to belittle the prowess of any warrior on the Kaurava side Here the matter should really have ended But Karna makes a wicked and malicious remark to the effect that he who is immersed in grief should shed tears

and that he who is enraged should descend on the field of battle, weapon in hand, but should not indulge in such ravings[17] It is this remark of Karṇa that inflames Aśvatthāman and the quarrel commences It will thus be seen that it is Karna who is responsible for the quarrel and the moral guilt of its consequences lies wholly on his head

In the Mahābhārata succession to the supreme command of the armies after the death of Drona was a very smooth affair When Droṇa was killed, Kaurava forces began to run away Duryodhana stopped them and carried on the fight till the evening Then he held a council of war, wherein Aśvatthāman himself proposed that Karna should be installed as the Commander of the armies[18] Duryodhana consequently offered the position to Karna, who accepted it with alacrity

The remark we made at the end of Act II is equally applicable to Act III also Though presenting brilliant character sketches and arresting situations the Act does not in any way mark the progress of the main action of the plot Even as in the case of the second Act, so here as well the only progress made is towards the end That progress is represented by the fearful announcement of Bhīmasena that Duśśāsana has fallen within his clutches and his challege to all Kaurava warriors to protect him if they can As observed before Bhaṭṭa Nārāyaṇa lacked the art of dramatic construction Perhaps the nature of the plot he selects rather than an inherent defect in his genius is responsible for so

(17) **Read:—**

अश्वत्थामा—अङ्गराज, एवमिदम् । बहव कौरवबलेऽत्र शक्ता । किं तु दु खो पहत शोकावेगवशाद् ब्रवीमि, न पुनर्वीरजनाधिक्षेपेण ।

कर्ण—मूढ, दु खितस्याश्रुपात कुपितस्यायुधद्वितीयस्य सङ्ग्रामावतरणमुचितं नैवंविधा प्रलापा !

—Act iii, p 82

(18) Vide Chapter 10, Karṇaparvan, from which read —

आचार्यपुत्रो मेधावी वाक्यज्ञो वाक्यमाददे । १०
ते वय प्रवर नृणा सर्वैर्गुणगणैर्युतम् ॥ १५ ॥
कर्णमेवाभिषेक्ष्याम सैनापत्येन भारत ।
कर्णं सेनापतिं कृत्वा प्रमथिष्यामहे रिपून् ॥ १६ ॥
एष ह्यतिबल शूर कृतास्त्रो युद्धदुर्मद ।
वैवस्वत इवासह्य शक्तो जेतुं रणे रिपून् ॥ १७ ॥

many brilliant but detached scenes, loosely strung together, that really constitute his drama

14 Summary of Act IV

Towards the close of the last Act we have seen how on learning that Duśśāsana has fallen within the clutches of Bhīmasena, Karna and Duryodhana run to his help Arjuna engages them both, while his elder brother accomplishes his dreadful vow In the fight Duryodhana receives a number of wounds, which bring on a swoon His charioteer therefore thinks it wise to hasten away his master's chariot from the field of battle and the fourth Act opens with the entrance of this charioteer, who is conveying away his master, lying unconscious in the chariot

The charioteer takes the chariot under the shade of a certain Nyagrodha tree near a lake, where he hopes his master will regain his consciousness, being fanned by the cool fragrant breeze. Duryodhana as yet does not know that Bhīmasena has already butchered his brother. On recovering he becomes eager to run to his brother's help. But when the truth is related to him, he is overcome by grief, and even despondency, under the influence of which he wishes he were dead.

At this time Sundaraka, a soldier belonging to Karṇa's army, enters. He has been sent by Karṇa with a message to Duryodhana. After some efforts he succeeds in finding the whereabouts of His Majesty and gives to him a detailed report of the fight which ensued after the slaughter of Duśśāsana and in which Karna's son Vrsasena lost his life This is a fresh grief to Duryodhana, which, added to the melancholy message of Karna, increases despondency. He, however, determines to kill his enemies before committing suicide and wants therefore to go to the field of battle. At this time the arrival of his parents, Dhṛtarāṣṭra and Gāndhārī is announced and though unwilling to see them in this condition, he decides to go and pay them his respects.

15 Critical Appreciation of Act IV

The fourth Act of the Venīsaṁhāra is the weakest of Bhaṭṭa Nārāyana's work. Criticism on it could be passed in one sentence viz. that it represents a long and tedious and at the same time ill-executed Viskambhaka Even as in a Viṣkambhaka there is here no action There is no movement except that of Duryodhana's charioteer at the beginning and of Sundaraka during his preliminary speech From the point of view of dramatic effect these cannot be

successful on the stage During the rest of the Act no movement is seen As for information conveyed, the only piece of fresh news we learn is the death of Vrsasena and the determination of Karna to seek and fight a combat with Arjuna to a finish and to kill him or be killed So even as a Viskambhaka the Act can hardly be said to be successful

What then is the purpose of this Act? It appears to us that just as the poet made use of the second Act in order to depict the sentiment of love, so he utilises this in order to delineate the sentiment of pathos Right up from the beginning upto the very end the Act is full of pathos Pathos in fact is the proper stronghold of Bhaṭṭa Nārāyaṇa and the prevailing sentiment in this drama In some passages of this Act and in some of the next two the pathos of Bhaṭṭa Nārāyaṇa can successfully compete with the well-known pathos of Bhavabhūti The lamentations of the charioteer of Duryodhana over his master's swoon in the beginning, almost all the speeches of Sundaraka with their descriptions of the mental condition of Karna, the wailings of Duryodhana over the deaths of Duśśāsana and Vṛṣasena —all these are highly pathetic In spite of the low opinion we have formed of Duryodhana's character, we sympathise with him and we are almost moved to tears in his company And when stricken with unutterable sorrow he utters the last stanza of this Act, we forget his evil doings and become a sharer of his griefs.

As already observed Bhaṭṭa Nārāyana was adept in the art of presenting character-sketches The fidelity and love of Duryodhana's charioteer are well brought out The chivalry of Arjuna is clearly suggested The intense love of Duryodhana for his brother and his deep friendship for Karṇa are successfully depicted. These in fact formed the only relieving features of Duryodhana's otherwise low character.

The Act also presents to us some very beautiful examples of Bhatta Nārāyana's prose The opening speech of Sundaraka and his descriptions of Arjuna's fight and Karṇa's mental condition may well take a very high rank as specimens of Sanskrit prose literature

16 SUMMARY OF ACT V

This Act opens, as already suggested towards the close of the last Act, with the entrance of Dhṛtarāṣṭra and Gāndhārī in a chariot driven by Sañjaya. They go to the field of battle ostensibly with a desire to offer consolation to

Duryodhana, but really with the object of inducing him to desist from fight and sue for peace with Yudhiṣṭhira Duryodhana easily refutes the arguments they adduce for making peace and prepares to go to the battle-field to fight with Bhīmasena At this time a great uproar is heard behind the curtain and the news of Karṇa's death is brought This throws all of them in grief and Duryodhana now determines to kill Arjuna first in revenge for the slaughter of his friend Another uproar behind the curtain introduces Bhīmasena and Arjuna on the stage They are in search of Duryodhana with a view to pay him a friendly visit, but on learning that Duryodhana is sitting with his parents, Arjuna thinks of returning Bhīmasena insists on paying their respects to the elders as a matter of duty. High words pass between Bhīmasena on the one hand and Dhṛtarāṣṭra and Duryodhana on the other A fight between Bhīmasena and Duryodhana looks likely, but Arjuna somehow prevents it At this time a voice from behind the curtain announces the command of Yudhiṣṭhira to Bhīmasena and Arjuna to withdraw their forces and stop the fight, as evening has arrived The two Pāṇḍava brothers consequently leave the stage.

Once more from behind the curtain Aśvatthāman's challenge to Arjuna is heard, for Karṇa being now killed, Aśvatthāman is free to take up his weapon Dhṛtarāṣṭra is glad at his arrival and asks Duryodhana to receive him with due courtesy But the proud monarch is in mood to extend courtesy towards a man, who wished and waited for Karṇa's death. Consequently he receives the Brāhmaṇa warrior with indifference and even makes a cutting reference to his vow of fighting on Karṇa's death Dissatisfied with the reception he has met, Aśvatthāman departs Dhṛtarāṣṭra fears that Duryodhana's coldness towards a warrior of Aśvatthāman's calibre at this time forebodes the end of the Bharata family. Yet he gathers up courage and sends word to Aśvatthāman not to mind Duryodhana's words, but to do his best to destroy the enemies on the score of his friendship with Duryodhana from their very childhood Dhṛtarāṣṭra and Gāndhārī then go to Śalya's camp and also ask Duryodhana to accompany them.

17 Critical Appreciation of Act V

After the Viṣkambhaka-like fourth Act, with its long descriptive speeches, this one affords welcome relief. It is full of movement from start to finish There are here no less than six entrances, six exits and five speeches from behind the curtain This Act can be divided into three

distinct scenes. The first comprises of the conversation between Duryodhana, his parents and Sañjaya and is exceedingly touching The efforts of the old doting parents to dissuade Duryodhana from continuing the hopeless struggle have a peculiar pathetic interest We pity the old couple, but we cannot sympathise with them. For, behind their parental affection is a kind of cowardice quite unworthy of epic Kṣatriyas The pathos of the scene is heightened by the news of Karṇa's death which comes on the party like the bolt from the blue This scene serves to bring out one more trait of Duryodhana's character viz his excessively proud nature Though disaster after disaster befalls him, his pride does not bend His ready repudiation of the base proposal of Dhṛtarāṣṭra to devise some secret means of destroying the Pāṇḍavas demands our admiration. But the death of Karna, his greatest and most trusted friend, on whom all his hopes of conquering the enemies are centred, is a blow too heavy for even his proverbially proud spirit. Upto this time he has entertained hopes of victory, with Karṇa to support him But now hope seems to forsake him. Conversation with Bhīmasena and Aśvatthāman is marked with the courage and defiance which desperation breeds Altogether even in his fall Duryodhana shows himself to be great

The second scene of this Act is that in which Bhīmasena and Arjuna take part It is really difficult to understand what purpose Bhaṭṭa Nārāyaṇa had in arranging this scene Its only important feature is the wordy duel between Bhīmasena and Duryodhana But we already have enough of such duel in the third Act Then again no reason is assigned as to why Bhīmasena and Arjuna were seeking Duryodhana Bhīmasena himself tells us they had no evil intention in trying to see him What was their object then in going to that out-of-the-way spot of the battle-field in search of Duryodhana? It is not possible to answer this question satisfactorily. The only possible answer is that not being able to see him on the field since the slaughter of Duśśāsana, they thought that Duryodhana was trying to avoid battle and wanted therefore to find him out and try to gather his intentions and inform him themselves, by way of triumph, of Karṇa's death.

Regarding this scene itself it appears to us that Bhaṭṭa Nārāyaṇa grows a little uneasy over the fact that for the last three Acts his hero Bhīmasena has not made his appearance on the stage. The audience also becomes eager to see him especially after his killing Duśśāsana. Then again Arjuna was the principal hero of the Mahābhārata

war. A play based on that epic, which does not bring him somewhere would be disappointing to the audience So he must be made to come on the stage somehow It is these considerations which appear to us to have weighed with the poet in arranging this scene

The third and the last scene of this Act is the one in which Aśvatthāman figures Now that Karna is dead, he is free to take up his weapon and enters on the stage with his usual rhodomontade of killing the Pāndavas in no time. He even slightingly refers to Karṇa's failure to act up to his word and boastfully professes to achieve everything that the king desired Duryodhana, however, will have nothing of the man, who desired the death of his friend and curtly sends him away But Dhṛtarāṣṭra implores him to do his best, not minding Duryodhana's offensive words

Now what is the dramatic purpose of this scene? In the following Act there is no reference to Aśvatthāman's having done anything in accordance with Dhṛtarāṣṭra's entreaty or his own boastful words What propriety is there then of bringing him on the stage in such martial enthusiasm, which is increased the more by his self-imposed rest? Are we to suppose that he has grown so unsportsmanlike as to neglect his duty by his side because Duryodhana does not receive him with honour? It would be difficult to make this supposition in view of the excellent spirit that Aśvatthāman displayed in the third Act Under these circumstances the only justification for this scene would seem to lie in the author's desire further to illustrate Duryodhana's friendship for Karṇa by representing that he rejected the proffered services of even the great Aśvatthāman, because the latter desired for his friend's death and reviled him even after he had died and in his very presence.

It will thus be seen that though we have much movement in this Act the scenes composing it are not dramatically relevant This corroborates the impression already recorded viz that Bhaṭṭa Nārāyaṇa lacked constructive dramatic skill.

18 Summary of Act VI

Bhīmasena has made a new vow that he would kill Duryodhana before the next day dawned and that he would commit suicide, if he failed to do so. On learning this Duryodhana disappears and his disappearance causes great anxiety to Yudhiṣthira and Draupadī, whose entrance along with a male and a female attendant marks the commence-

ment of Act VI Yudhiṣthira sends his attendant to Sahadeva with instructions to search all the possible places where Duryodhana may be found As the attendant is departing on his mission, he meets Pāñcālaka, with whom he re-enters the stage Pāñcālaka now gives the Pāndavas king and his queen a detailed account of how Duryodhana was traced to a lake and how Bhīmasena by violently agitating its water, forced him to come out Pāñcālaka proceeds to tell them that a battle between the two is proceeding and that he has been sent to Yudhisthira by the divine Lord Krsna to say that he may now safely look upon the world as void of all enemies and may start preparations for his coronation Yudhisthira forthwith issues a command to his Kañcukin to begin festivities in expectation of his younger brother's victory

A demon by name Cārvāka, a friend of Duryodhana, now enters in the guise of a sage He pretends to have come from the battle-field and to be much fatigued and thirsty In the course of his conversation with Yudhisthira he informs him that while the fight between Bhīmasena and Duryodhana was proceeding, Balarāma arrived on the scene and, impelled by affection for his favourite pupil Duryodhana, he made him a secret sign, by taking advantage of which the Kaurava was able to kill the Pāndava Arjuna then took up the mace from his dead brother's hand and is at present fighting with Duryodhana The demon further reports how Balarāma, expecting the death of Arjuna, who was not skilful in a mace-fight, put on his chariot, with great efforts, his younger brother Krsna, who was ever so partial to Arjuna, and departed for Dvārakā

This news of the death of Bhīmasena causes great sorrow to the Pāndava king and queen Yudhisthira's grief knows no bounds Draupadī becomes almost insane and presents a sight truly pathetic Out of grief they both determine to commit suicide by burning themselves in fire, before hearing the unpleasant news of Arjuna's death They are encouraged in this by the disguised demon, whose only object in thus misleading Yudhisthira and his queen is to make them commit suicide before Bhīmasena comes to them victorious An uproar is heard from behind the curtain and Draupadī, fearing that the news of Arjuna's death may reach them any time, hastens Yudhisthira with a view to put into practice their resolve Yudhisthira sends a loving message to Sahadeva, imploring him not to follow him in death and also leaves a like message to Arjuna in case he be successful. After offering obsequial water to his father

Pāndu and to his recently killed brother Bhīmasena, Yudhisthira becomes ready to die along with Draupadī At this time the confused Kañcukin brings the news that Duryodhana, with his body smeared with blood and with his terrible mace upraised, is coming and is seeking after the Pāñcāla princess This of course means the death of Arjuna which magnifies the grief of Yudhisthira and Draupadī who are consequently overtaken by a swoon

From behind the curtain comes now an announcement of Bhīmasena Therein he asks people not to be scared away by his sight, but to inform him where Draupadī is For he has killed Duryodhana and wants to fulfil his vow of tying Draupadī's hair with hands gory with the blood of the last of the Kauravas As his body is smeared with blood all over, he cannot be easily distinguished with the result that he is taken to be Duryodhana covered with the blood of Bhīmasena and Arjuna It is this mistake, which, as we have already seen, leads the Kañcukin to bring the news of Duryodhana's arrival in search of Pāñcālī

Thus when Bhīmasena arrives on the stage, he finds that Yudhisthira is ready to fight with him, under the mistaken idea that he is Duryodhana, and that he actually catches him in his arms with violence The mistake is quickly found out and Draupadī's hair are duly tied by Bhīmasena with hands stained with Duryodhana's blood, as he had once more promised her in Act I, 21 Even the Siddhas from the sky express their delight at the tying of Draupadī's mass of hair, which has been the cause of so much havoc in the world Krṣna and Arjuna now enter and the Lord offers his congratulations to Yudhisthira. He further tells him that he has arrived in such haste because he came to know that Yudhisthira had been deluded by the demon Cārvāka, who has, however, been subsequently captured by Sahadeva There now remains nothing to complete the happiness of Yudhisthira and the drama closes with a blessing from the divine lips of Lord Krṣna in response to the request of Yudhiṣṭhira

19 Critical Appreciation of Act VI

The sixth Act consists of four distinct scenes. The first contains a description of the various means which Yudhisthira orders Sahadeva to adopt in order to find out the whereabouts of Duryodhana, and Pāñcālaka's account of how Duryodhana was traced to a lake and how Bhīmasena forced him to come out The second scene commences with the entrance of the demon Cārvāka, who, by conveying to Yudhisthira and Draupadī the false news of Bhīmasena's

death and Arjuna's mace-fight with Duryodhana, throws them in grief and encourages them to commit suicide by entering fire The third consists of Yudhisthira's parting message to Sahadeva and Arjuna, and his preparation for death by offering a final libation of water to his ancestors and also to Bhīmasena The fourth is marked by the entrance of the victorious Bhīmasena, the removal of Yudhisthira's delusion and the tying up of Draupadī's dishevelled hair, the Veṇīsaṁhāra, which forms the main theme of the drama

The entrance of Yudhisthira and Draupadī at the beginning of this Act is abrupt No indication of this is given in the previous Act This is one more instance of Bhatta Nārāyana's lack of constructive skill Then again instead of giving us a Viskambhaka the poet makes the first stanza and the next long speech of Yudhisthira serve its purpose A clever dramatist would have arranged a beautiful Viskambhaka in which the death of Śalya, the terrible vow of Bhīmasena and the disappearance of Duryodhana could have been skilfully conveyed to the audience and would have concluded it with a cunning reference to the anxiety of Yudhisthira and Draupadī This would have prepared us to see them enter on the stage and no abruptness would have been felt Surely, this new vow of Bhīmasena was of sufficient importance to justify a Viskambhaka being assigned to it Yudhisthira's passing reference to it does not bring home to the reader its dreadful importance

Another point to be noted is that we are nowhere told the full nature of Bhīmasena's vow It is apparently based upon Arjuna's vow to kill Jayadratha But the fact that Bhīmasena had vowed to kill himself in case he failed to kill Duryodhana that very day is nowhere explicitly revealed to us We have only to gather it from the fourth line of the first stanza. Merely to say that the vow was aparyusita is not sufficient We have further to note that this vow of Bhīmasena is an invention of the poet There is no sanction for it in the Mahābhārata Bhatta Nārāyana's object in introducing it is to bring out the adventurous nature of Bhīmasena and to produce a startling dramatic effect It spreads a gloom over the entire Pāndava camp in the very hour of victory and it is quite natural for Yudhisthira and Draupadī to be alarmed It must however be remarked that a cleverer artist would have made a better use of this vow

Out of these four scenes that constitute this Act the first is the weakest. Even like the fourth Act, this scene is of the nature of a Viṣkambhaka. Its purpose is to convey

to the audience certain information and this information as in the case of Act IV, is conveyed in the most inartistic manner But the poet apparently had another purpose also in arranging this scene He wanted to bring out the nobility of character of both Bhīmasena and Duryodhana Impelled by noble chivalry, which disdains to strike at a fallen dejected enemy, Bhīmasena offered Duryodhana the choice of fighting with any one of the Pāndavas It was an exceedingly critical moment The fortune of the Pāndavas was at stake But Duryodhana also showed himself to be truly great and noble The two heroes thus appear at their best in this scene It must be noted here that the reasons which Yudhisthira explains to Draupadī as having urged Bhīmasena in making that perilous offer can hardly have been in the mind of Bhīmasena at that time They are the reasons of a cool calculating politician such as Bhīmasena surely was not Half the value of Bhīmasena's noble chivalry would be lost if it were supposed to have proceeded from such sordid considerations

The account of the meeting between Bhīmasena and Duryodhana practically follows the Mahābhārata Bhatta Nārāyana however makes one material change In the Mahābhārata it is not Bhīmasena but Yudhisthira who addresses taunting words to Duryodhana and thus forces him to come out It is again Yudhisthira who makes the proposal referred to in stanza 10 As Bhatta Nārāyana wanted Yudhisthira to be engaged somewhere else, he made this change The poet has also introduced a change in the account of Duryodhana's discovery According to the Mahābhārata, Krpa Krtavarman and Aśvatthāman while holding a conversation with Duryodhana, who was in the lake, were overheard by some hunters who carried the news to Bhīmasena who in turn imparted it to Yudhisthira They then all went to that place in company with Krsna

Bhatta Nārāyana is at pains to describe this scene in some detail, because he wants to show both these great warriors at their best in the hour of their last combat When Bhīmasena observed that dejection had overcome Duryodhana as he cast his glance on the battle-field, where not a single friend of his was in sight, his nature at once underwent a change. His usual sarcasm forsook him and in a spirit of noble chivalry he offered him the choice of fighting with any one of Pāndavas The fate of these brothers trembled in the balance as Duryodhana cast his angry glance at Bhīmasena and Arjuna. Not to speak of Yudhisthira and the two sons of Mādrī, if Duryodhana had

elected to fight a mace-fight with Arjuna, well, the Pāndavas would have been nowhere. If Bhīmasena showed himself to be noble and chivalrous, Duryodhana was still more so. A great warrior disdains to fight with an unequal. The noble lion would refuse to harm a jackal. So Duryodhana chose Bhīmasena for his adversary. The Pāndavas had staked all their fortune on Duryodhana's honour as a warrior and Duryodhana amply justified their confidence. This last touch in the character-sketch of the fallen monarch makes even his fall noble and dignified.

The three other scenes are full of action and their main interest lies in the delineation of the character of Yudhiṣthira. In fact Yudhisthira forms the central figure of the sixth Act, as Duryodhana is of the fourth. But the difference is that in the fourth, Duryodhana is not a new personality to us. But here we make acquaintance with Yudhisthira for the first time. He has been referred to a few times before and that is all we know of him. There are some very fine traits in Yudhisthira's character, which a casual reader is very likely to miss, under the influence of the incredible credulity which Yudhisthira displays in his conversation with Cārvāka. First, then, at the very commencement of the Act, this pious monarch is shown to us as bent down under a heavy load of anxiety caused by the dreadful vow of Bhīmasena. Reading between the lines we can also detect the stings of his conscience, which tells him that he himself is at the bottom of the whole trouble. The most important trait of his character is of course his unequalled affection for his brothers. His vow of committing suicide in the absence of even one of his brothers, though by the way not quite worthy of a Ksatriya, eloquently proclaims his fraternal affection. Though intensely loving all his younger brothers, Yudhisthira seems to love Bhīmasena most. His condition on learning the false news of Bhīmasena's death becomes truly pathetic. He is so overpowered by the calamity that he consciously neglects his Ksatriya's duty of fighting to the last with the killer of his brother and prepares to throw himself in the fire along with Draupadī. But it is to his credit that at the critical moment he gathers up courage and rises to the full height of a Ksatriya and fearlessly advances to fight with him whom he considers to be the killer of Bhīmasena and Arjuna. This clearly shows that he was no coward and that his earlier unwillingness to meet Duryodhana had proceeded purely from a feeling of hopelessness, created by the false news of Bhīmasena's death, which had been conveyed to him.

But the credulity, with which Yudhiṣṭhira so implicitly believes the words of Cārvāka and which at first impresses us as being such a prominent trait of his character, seems almost ridiculous and lowers in no small measure his character in our eyes Perhaps he was led away by the outward appearance of Cārvāka A pious man himself, he could not but rely on the words of one who appeared to be an ascetic Besides affection deprived him of the power of discrimination, so much so that he actually forgot the hopeful message of Krsna and the fact that the Lord would not encourage him falsely Thus this credulity, though manifestly a weakness of character, proceeds from the noble sentiment of fraternal affection, carried to excess and when we realise this, our condemnation of Yudhisthira in this respect loses much of its sting The truth would appear to be that Bhatta Nārāyana was helpless in the matter A consummate delineator of pathos he had set his heart in this Act to depict the pathetic condition of Yudhisthira and Draupadī as it would be on the death of Bhīmasena For this purpose he somehow wanted them to believe that Bhīmasena was dead and as such belief was ordinarily impossible, it was inevitable that they should appear credulous when they did actually entertain such belief It would thus be seen that the poet had to depict Yudhisthira to be weak in this respect in order to be able to depict the kind of pathos that formed his main topic in this Act!

And the poet's success in the delineation of this pathos is great There are few figures in Sanskrit dramatic literature so pathetic as Yudhisthira in this Act Though we do not like the un-Ksatriya-like way of his lamentation, we fully appreciate the brotherly affection that unsettles his mind and dries up what Duryodhana has termed the Kṣtradharmakārkaśyam in him While Duryodhana also loves his brothers with equal intensity, his lamentations are always mixed up with a stern determination to have his revenge on the murderer of his brothers. But Yudhisthira seeks no revenge. He perhaps thinks that revenge will not give him back his brother The difference between the two monarchs, though they love their younger brothers with equal ardour, is that while Duryodhana is a true Kṣatriya with a predominance of rajas in him, Yudhiṣṭhira is almost a Brāhmana in whom sattva predominates In the armour of a Ksatriya he finds himself ill at ease Overpowered by sorrow he loses his peculiar Kṣatriya lustre and resorts to the softness of a Brāhmana What Duryodhana said happened in the case of Drona, happened exactly in the case of Yudhiṣṭhira.

Equally pathetic is the picture of Draupadī At the terrible news of the death of Bhīmasena, whom she loves so tenderly and on whom she has pinned all her faith of having her wrongs avenged, she loses the balance of her mind and turns almost insane The shock is too great for her soft affectionate heart She cannot withstand it Though she says only a few things, her words are harrowing She reminds one of Shakespeare's Ophelia Both find themselves unable to bear terrible shocks and lose their heads Then again Bhatta Nārāyana well brings out the nervous confusion in which Buddhimatikā and Jayandhara are thrown, when they see their master and mistress on the point of committing suicide The maid actually throws herself before Yudhisthira and Draupadī in order to prevent them from entering fire and the old chamberlain is moved to tears inspite of his grey hair

It will perhaps be realised by many that the situation, as it is developed by the poet in this Act, is admirably suited for a tragedy The poet could very easily have made Yudhisthira and Draupadī consign themselves to fire before Bhīmasena arrived on the scene Then Bhīmasena and others would also kill themselves In fact this would appear to be the natural development of his situation But then, Bhatta Nārāyana could not do so First, because such a change in the account of the Mahābhārata would have proved too sweeping for any Hindu audience to digest Secondly, rules of Sanskrit dramaturgy forbade the tragic ending of a drama

III THE SOURCE OF THE VENĪSAṂHĀRA AND THE CHANGES INTRODUCED THEREIN BY THE POET

The Mahābhārata has proved a fruitful source of inspiration to Sanskrit poets[1] the writers of narrative poems or Kāvyas as well as the writers of dramas[2] The best known drama in Sanskrit, the Abhijñānaśākuntala of Kālidāsa, is based on an episode occurring in the Mahābhārata Bhatta Nārāyana's Venīsaṃhāra on the other hand is not based on any episode, but deals with the main story of the great epic In a drama of six Acts the poet has, as it were, abridged the story of the Mahābhārata right up from the Udyogaparvan to the Śāntiparvan Kṛṣna's mission of peace to the Kauravas, which marks the commencement of the drama, is described in the Udyogaparvan, while the coronation of Yudhisthira which is referred to at its close, takes place in the Śāntiparvan

The story of the Mahābhārata is one of the most well-known stories among the Hindus The selection of such a story for the plot of a drama entails its own disadvantages for the dramatist He cannot introduce sweeping changes in the original which is so well-known He cannot depict the various characters in any other light than the one with which people are most familiar Otherwise his drama

(1) As a source of inspiration to poets the following description of the Mahābhārata occurs in the Ādiparvan of that epic itself.—

सर्वेषां कविमुख्यानामुपजीव्यो भविष्यति ।
पर्जन्य इव भूतानामक्षयो भारतद्रुम ॥ १ ९३
अनाश्रित्येदमाख्यान कथा भुवि न विद्यते
आहारमनपाश्रित्य शरीरस्येव धारणम् ॥ २ ३८८
इद कविवरै सर्वैराख्यानमुपजीव्यते ।
उदयप्रेप्सुभिर्भृत्यैरभिजात इवेश्वर ॥ २. ३८९

(2) Out of the five Mahākāvyas the following four are based on the Mahābhārata Kumārasambhava, Kirātārjunīya, Śiśupālavadha and Naiṣadhīyacarita —As regards dramas six of the thirteen dramas of Bhāsa derive their material from the Mahābhārata The Abhijñānaśākuntala of Kālidāsa and the Bālabhārata of Rājaśekhara are based on the Mahābhārata.

would cease to be realistic and he would be condemned in society and would hardly attain anything like popularity Under these circumstances, the task of a poet who makes such selection becomes very difficult He has to proceed with absolute caution But if inspite of these difficulties he introduces changes, which not only are not unpalatable to the people but actually succeed in changing their ideas about the original story, he indeed must be regarded as a very skilful dramatist Something of this kind has occurred in the case of Bhatta Nārāyana, as will be clear from the following paragraphs, where we put down, Act by Act, the important changes that Bhaṭṭa Nārāyana, has introduced in his original

Bhatta Nārāyana's most important change, a change on which the action of the whole drama is in fact based, is indicated by the very title of the drama Draupadī was dragged in the gambling hall by Dusśāsana, who had caught hold of her by her hair, which consequently became dishevelled Duryodhana further insulted her by baring his thigh in her presence Bhīmasena vowed that he would kill Duśśāsana and drink the blood from his chest He further vowed that he would kill Dudyodhana and, with his hands gory with the Kaurava monarch's blood, would tie up the dishevelled hair of Draupadī Draupadī was therefore to allow her hair to remain in that loose disordered condition till Bhīmasena fulfilled his vow Now the title Venīsamhāra refers to this tying up of Draupadī's dishevelled hair by Bhīmasena after killing Duryodhana and this particular part of Bhīmasena's vow is Bhaṭta Nārāyana's own invention, as we have already seen before Thus this tying up of the hair, which is the most important event in the drama and which gives the play its name, is the poet's innovation

The importance of this innovation can hardly be exaggerated With his drama Bhaṭta Nārāyaṇa has succeeded in moulding the thoughts of the people so much that the ordinary reader has no idea that there is anything new in this vow of Bhīmasena. Bhaṭṭa Nārāyaṇa's glory lies just in this that what really represents the change which his genius has introduced is generally accepted as the version of the original itself.

The first Act as a whole follows the account of the Mahābhārata in its representation of the failure of Kṛṣṇa's mission of peace and the consequent commencement of hostilities The entire setting of the drama is of course Bhaṭṭa Nārāyaṇa's and it must be remembered that when we speak of the changes introduced we only refer to the changes in

the main story. Yet even in this first Act there are two minor changes introduced for dramatic purpose. It is here represented that Kṛṣṇa was sent to make peace on the condition of a grant of five villages In the Mahābhārata this specific offer had previously been made through Sañjaya and had been rejected by Duryodhana After this Kṛṣṇa was sent to make a second and final attempt at amicable settlement He had no instructions regarding any specific terms on which to conclude peace Bhaṭṭa Nārāyana makes this change for a double reason He did not want to refer to Sañjaya's mediation, because that was not much important But he wanted to bring out the peaceful intentions of Yudhisthira as revealed in the offer of peace for five villages He therefore combined that offer with Kṛṣṇa's mission He further wanted to bring out the vyutpatti or significance in this demand for five villages, the significance which according to him constituted his improvement on the same demand of the Mahābhārata Reference to the demand for five villages was thus necessary The second change introduced refers to what happened at the court of Duryodhana when Krsna went there Bhaṭṭa Nārāyaṇa represents that Duryodhana tried to secure the person of the Lord by binding him and that the Lord frustrated his attempts by a display of his universe-form In the Mahābhārata no such attempt is actually made Only a plan is hatched to capture the Lord, but it is found out and Duryodhana is severely reprimanded for it by his father Similarly, in the Mahābhārata the viśvarūpa was shown not for the purpose of driving away the Kauravas, but merely for exhibiting his power after the reproof had been administered to Duryodhana by Dhrtarāṣṭra This change that Bhaṭṭa Nārāyana introduces is dramatically very effective In this case Bhaṭṭa Nārāyana has so succeeded in moulding our ideas about the incident, that the ordinary man is hardly aware of the fact that the Mahābhārata does not refer to an actual attempt being made to seize the person of the Lord[3]

The second Act is purely a creation of Bhaṭṭa Nārāyaṇa Strange as it may appear to many, the Mahābhārata does not mention Bhānumatī at all. No reference to Duryodhana's wife is there made Bhānumatī is thus the

(3) This incident of Duryodhana's attempt to secure the person of the Lord by force is made popular by a picture of the same drawn by Raja Ravi Varma It will be noticed from the above that the basis of the picture is not the Mahābhārata, but the Veṇīsaṁhāra.

poet's own creation Consequently the meeting between Draupadī and Bhānumatī, referred to in the first Act, is also an invention of Bhaṭṭa Nārāyaṇa

Stanza 25[4] of the second Act refers to the indignities that were offered to Draupadī in the gambling hall At the command of Duryodhana Duśśāsana dragged her into the hall by her hair and garment and addressed to her the insulting words 'A cow, a cow'! This is what we gather from this stanza But the Mahābhārata does not confirm this account As a matter of fact there is some discrepancy in the epic itself regarding this incident Thus, according to the Sabhāparvan, when after the anudyūta the Pāndavas started for the forest, dressed in barks, Duśśāsana ridiculed them in unstinted language and addressed the words 'Gauh, gauḥ' to Bhīmasena and not to Draupadī[5] Later on in the Karṇaparvan, when Bhīmasena kills Duśśāsana and drinks his blood, he twice refers to the words 'Gauh, gauh', as having been uttered by Duśśāsana. The second reference suggests that other people also had joined him in uttering these words[6] But both these reference are general and they do not specify whom exactly these words were addressed and on what occasion On the other hand from the words which Bhīmasena addresses to Duryodhana in the Śalyaparvan, after the latter had been laid low on the battle-

(4) This stanza is as follows·—

हस्ताकृष्टविलोलकेशवसना दु·शासनेनाज्ञया
पाञ्चाली मम राजचक्रपुरतो गौर्गौरिति व्याहृता ।
तस्मिन्नेव स किं नु गाण्डिवधरो नासीत् पृथानन्दनो
यून क्षत्रियवंशजस्य कृतिन क्रोधास्पदं किं न तत् ॥

(5) Read·—

एव ब्रुवाणमजिनैर्विवासितं
दु शासनस्त (भीमसेन) परिनृत्यति स्म ।
मध्ये कुरूणां धर्मनिबद्धमार्गं
गौर्गौरिति स्माह्वयन् मुक्तलज्ज ॥ १९ अध्याय ९९

(6) Read·—

उवाच तद् गौरिति यद् ब्रुवाणो
हृष्टो वदे कर्णसुयोधनाभ्याम् । २०
भीमोऽपि हत्वा तत्रैव दु शासनममर्षणम् ।
पूरयित्वाञ्जलिं भूयो रुधिरस्योग्रानि· स्वन ॥ ४१

[Continued on the next page]

field, we gather that it was Duryodhana himself who uttered these words with reference to Draupadī, when she was dragged in the assembly dressed in her only garment, and that even other people had taken up this cry [7] Thus the original account of the incident not being uniform, Bhaṭṭa Nārāyana did well in representing it in the way he has done in stanza 25 For Bhatta Nārāyana's representation is dramatically more effective

The Praveśaka to the third Act is also the work of Bhatta Nārāyana Its dramatic importance lies in this that it absolves Bhīmasena from the sin of drinking human blood [8] The main body of the third Act is concerned with the character sketches of Aśvatthāman and Karna and their quarrel Bhatta Nārāyana's change as regards the delineation of their character lies in exalting the character of Aśvatthāman and lowering that of Karna As regards the actual quarrel the poet has evidently drawn upon Dronaparvan Adhyāyas 158 and 159 From these we learn that when Karna boasted of his strength and of his determination to kill the Pāṇḍavas, Kṛpa ridiculed him by pointing out the various occasions such as the battle at the capital of

[Continued from the preceding page]

शृण्वता लोकवीराणामिद वचनमब्रवीत् ।
एष ते रुधिर कण्ठात् पिबामि पुरुषाधम ॥ ४२
ब्रूहादानी तु सहृष्ट पुनर्गौरिति गौरिति ।
ते तदास्मान् प्रनृत्यन्ति पुनर्गौरिति गौरिति ॥ ४३
तान् वय प्रतिनृत्याम पुनर्गौरिति गौरिति ॥ ४४

—अध्याय ८३

(7) **Read.—**

ततो दुर्योधन हत्वा भीमसेन प्रतापवान् ।
पातित कौरवेन्द्र तमुपगम्येदमब्रवीत् ॥ ३
गौगौरिति पुरा मन्द द्रौपदीमेकवाससम् ।
यत् सभाया हसन्नस्मास्तदा वदसि दुर्मते ॥ ४
तस्यावहासस्य फलमद्य त्व समवाप्नुहि ।
एवमुक्त्वा स वामेन पदा मौलिमुपास्पृशत् ॥ ५
येऽस्मान् पुरोपानृत्यन्त मूढा गौरिति गौरिति ॥
तान् वयं प्रतिनृत्याम पुनर्गौरिति गौरिति ॥ ७

—अध्याय ९५

(8) **Vide above our Critical Appreciation of this Interlude pp.54-55**

Vırāṭa, on which Karna had an opportunıty of meeting the Pāndavas, but was able to do nothing Karna ın wrath declared he would cut the tongue of Kṛpa ıf he dared say those thıngs agaın At thıs Aśvatthāman rushed at Karṇa wıth a drawn sword and a scuffle between the two seemed ımmınent Duryodhana and Krpa pacıfied them[9] Thıs ıncıdent occurred before the death of Drona Bhaṭṭa Nārāyana ıntroduces several changes ın thıs to suıt hıs purpose Fırst, the quarrel ıs depıcted as takıng place after Droṇa's slaughter Krpa has nothıng to do wıth ıt It proceeds from Kaıṇa's malıcıous remark But ın the Mahābhārata ıt ıs Aśvatthāman who takes the offensıve These changes are of course ıntended to exalt the Brāhmana waıııor, and to lower Karṇa

The fourth Act ıs maınly narratıve and generally follows the orıgınal ın ıts account of the slaughter of Duśśāsana and the death of Vrsasena. The descrıptıon of the fight ıs couched ın terms whıch remınd one of such descrıptıons ın the great epıc.

(9) In thıs connectıon read the followıng·—

कर्ण उवाच। परित्रातुमिह प्राप्तो यदि पार्थ पुरदर ।
तमप्याशु पराजित्य ततो हन्तास्मि पाण्डवान् ॥ ५
एव ब्रुवाण कर्णं तु कृप शारद्वतोऽब्रवीत् ।
स्मयन्निव महाबाहु सूतपुत्रमिद वच ॥ १२
बहुश कत्थसे कर्ण कौरवस्य समीपत ।
न तु ते विक्रम कश्चिद् दृश्यते फलमेव वा ॥ १४
समागम पाण्डुसुतैर्दृष्टस्ते बहुशो युधि ।
सर्वत्र निर्जितश्चासि पाण्डवै· सूतनन्दन ॥ १५
एवमुक्तस्तु राधेय प्रहसन् भरतर्षभ ॥ ४८
अब्रवीच्च तदा कर्णो गुरु शारद्वत कृपम् ।
त्वं तु विप्रश्च वृद्धश्च अशक्तश्चापि सयुगे ।
कृतस्नेहश्च पार्थेषु मोहान्मामवमन्यसे ॥ ५६
यद्येव वक्ष्यसे भूयो ममाप्रियमिदं द्विज ।
ततस्ते खड्गमुद्यम्य जिह्वां छेत्स्यामि दुर्मते ॥ ५७

—अध्याय १५८

[Continued on the next page]

The fifth Act is all the work of the poet. Though the characters that take part therein are familiar, the situation is the creation of Bhatta Nārāyana.

The sixth Act deviates from the account of the Mahābhārata in some important respects. First, the new vow of Bhīmasena that he would kill Duryodhana on that very day, or would commit suicide in case he failed to do so, is Bhaṭṭa Nārāyana's invention. He invents it in order to bring out more prominently Bhīmasena's adventurous nature. In this drama Duryodhana is represented as having run away and concealed himself in a lake in order to falsify Bhīmasena's vow and thus indirectly bring about the ruin of the Pāṇdavas. In the Mahābhārata he repairs to a lake in order to escape from the clutches of the Pāṇḍavas, when he finds that all his people are killed and not a single soldier left alive to fight for him. In both, the element of fear is at the bottom of this disappearance. Though in the drama

[Continued from the preceding page]

तथा परुषित दृष्ट्वा सूतपुत्रेण मातुलम् ।
खड्गमुद्यम्य वेगेन द्रौणिरभ्यपतद् द्रुतम् ॥ ६

अश्वत्थामोवाच । यदर्जुनगुणास्तथ्यान् कीर्तयान नराधम ।
शूर द्वेषात् सुदुर्बुद्धे त्व भर्त्सय मातुलम् ॥ ७
क्क ते वीर्य क्क चास्त्राणि य त्वा निर्जित्य सयुगे ।
गाण्डीवधन्वा हतवान् प्रेक्षतस्ते जयद्रथम् ॥ ८
कर्ण पश्य सुदुर्बुद्धे तिष्ठेदानीं नराधम ।
एष तेऽद्य शिर कायादुद्धरामि सुदुर्मते ॥ ९
तमुद्यत तु वेगेन राजा दुर्योधन स्वयम् ।
न्यवारयन्महातेजा कृपश्च द्विपदा वर ॥ १०

कर्ण उवाच । शूरोऽय समरश्लाघी दुर्मतिश्च द्विजाधम ।
आस्वादयतु मद्वीर्य मुञ्चेम कुरुसत्तम ॥ ११

अश्वत्थामोवाच । तवैतत्क्षम्यतेऽस्माभि सूतात्मज सुदुर्मते ।
दर्पमुत्सिक्तमेतत्ते फाल्गुनो नाशयिष्यति ॥ १२

दुर्योधन उवाच । अश्वत्थामन् प्रसीदस्व क्षन्तुमर्हसि मानद ॥
कोप खलु न कर्तव्य सूतपुत्र कथचन ॥ १३
त्वयि कर्णे कृपे द्रोणे मद्रराजेऽथ सौबले ।
महत् कार्य समासक्त प्रसीद द्विजसत्तम ॥ १४

—अध्याय १५९

Duryodhana denies that he ran away through fear, we cannot believe him This fear is incompatible with his proud nature and is a serious blot on his character But the poet was tied down by his original He has, however, tried to justify in some measure the conduct of Duryodhana by inventing the new vow of Bhīmasena Duryodhana knew he had now no hope of victory against the Pāndavas But their ruin might be accomplished if Bhīmasena could in some way be made to fail in his vow He would then commit suicide Yudhisṭhira would also follow Others might most probably do the same Here was thus an opportunity, offered to Duryodhana by Bhīmasena's rash vow, of doing what he had no hope of accomplishing in open fight Why should he not take advantage of this? This idea also was in the mind of Bhaṭṭa Nārāyana's Duryodhana when he entered the lake and it was quite natural

That fear was not the sole cause of Duryodhana's resorting to the lake was shown by the very fact that he came up If he had chosen to remain inside, Bhīmasena could not have brought him out But his Ksatriya pride was roused by the cutting words of Bhīmasena and, forgetting the abovementioned reason of his disappearance, which after all represented the reason of a cold calculator, he rose up in the heat of the moment It will thus be seen that though the poet has followed his original in representing this incident of Duryodhana's disappearance, he gives it a different turn by inventing the vow of Bhīmasena, with a view to lessen the ignominy of Duryodhana's conduct This then constitutes the second purpose which the invention of the new vow of Bhīmasena serves

The way in which, according to the drama, Duryodhana was traced to the lake and ultimately forced to come out also differs from the Mahābhārata According to that account Krpa, Krtavarman and Aśvatthāman were overheard by some hunters, while they were conversing with Duryodhana who was in the lake The hunters carried the news to Bhīmasena, who reported it to Yudhiṣṭhira and then all of them including Krṣna went to the lake Further, in the Mahābhārata it was Yudhisthira and not Bhīmasena as in the drama, that addressed all those bitter words to Duryodhana that ultimately forced him to come out Bhaṭṭa Nārāyana entrusted this business to Bhīmasena for a double purpose First, he wanted Yudhiṣṭhira to be elsewhere engaged Secondly, it was more appropriate that Bhīmasena, who was to give him battle, should talk in this vein to Duryodhana and force him to rise up.

Then again in the Mahābhārata it is Yudhiṣṭhira who gives Duryodhana the option of fighting with any one of the Pāṇḍavas Bhaṭṭa Nārāyaṇa assigns this work to Bhīmasena for a similar double purpose [10]

Lastly, the scene with Cārvāka is Bhaṭṭa Nārāyaṇa's own invention Cārvāka no doubt figured in the Mahābhārata, but there he played a different part Yudhiṣṭhira made a triumphal entry into Hastināpura after the war was ended and with great pomp entered the assembly-hall of the palace Brāhmaṇas gathered there to congratulate him and were being duly honoured by the victorious emperor The demon Cārvāka had gone there, disguised as a Brāhmaṇa. Declaring himself to be the spokesman of the assembled Brāmaṇas, he denounced Yudhiṣṭhira as being the exterminator of his race The Brāhmaṇas were surprised They disowned him and, proclaiming him to be the demon-friend of Duryodhana, burnt him on the spot to ashes, with their humkāras Such is the account of Cārvāka in the Mahābhārata [11] Bhaṭṭa Nārāyaṇa's object in the sixth Act was to depict the pathetic condition of Yudhiṣṭhira as it would be on the death of Bhīmasena For that purpose he made use of the demon Cārvāka, the friend of Duryodhana, who, disguised as an ascetic conveyed to Yudhiṣṭhira the false news of Bhīmasena's death In view of the ultimate purpose the poet had in view, it must be remarked that the use to which he put the character of Carvāka supplied by the Mahābhārata was a highly ingenious one

From the above survey it will be clear that though Bhaṭṭa Nārāyana bases his drama on the Mahābhārata there are many things in the play which are his own and which proclaim his dramatic genius

IV WHO IS THE HERO OF THE VENISAMHARA?

There are three men in this drama, who can be said to be putting forward rival claims for being considered the hero viz Duryodhana, Yudhiṣṭhira and Bhīmasena. In a

(10) Read —' ततश्च वृकोदरेणाभिहितम्—अयि भो कौरवराज, कृत बन्धुनाशदर्शनमन्युना । मैव विषाद कृथा पर्याप्ता पाण्डवा समरायाहम सहाय इति ।

पञ्चाना मन्यसेऽस्माक य सुयोध सुयोधन ।
दशितस्यात्तशस्त्रस्य तेन तेऽस्तु रणोत्सव ॥ १०

—Act vi, p. 168

(11) Vide Śāntiparvan Ādhyāya, 37.

play based on the story of the Mahābhārata, this was to a certain extent inevitable. For, all these three are first-class characters The question was further rendered doubtful by Bhatta Nārāyana's unskilful handling of the plot, inasmuch as he did not give to one of these three such preponderating importance as to raise him automatically to the position of the hero Thus it is that this rather unusual question as to who the hero of the piece is comes at all to be discussed We shall therefore proceed to consider the relative value of the claims of each of these three

If the hero of a drama means the man, who captures our attention most, whose personality is most interesting and on the delineation of whose character the poet has most expended his skill, then surely Duryodhana must be regarded the hero of the Venisaṁhāra From the time when we first make his acquaintance in the second Act up to almost the very end of the play he is never absent from our vision In the second, fourth and fifth Acts he is of course the central figure Though the interest of the third Act lies elsewhere, Duryodhana is present there for quite a considerable time and forms a very interesting figure from the point of view of his character In the sixth Act he does not enter on the stage, certainly, but his actions are of dreadful importance to us and some of the finest traits of his character are brought out in this Act Then again from the point of view of the delineation of character, Duryodhana is of absorbing interest No other character has received so much attention from the poet and been depicted in such varied aspects Duryodhana thus possesses all the elements about him that should make him the hero of the play But he has nothing to do with the main purpose of the drama viz the tying up of Draupadī's dishevelled hair He therefore cannot be regarded the hero of the Venīsaṁhāra It must at the same time be remarked that in delineating his character and in assigning to him the position of such commanding importance, the author shows himself to be lacking in sense of proportion, in so far as he has made him more interesting and captivating than the proper hero of the drama

Yudhisthira is the next claimant He is as a matter of fact regarded as the hero of the drama by commentators and rhetoricians His claims are based on a double ground First, he is the head of the party that ultimately succeeds and has thus the advantage of his natural position Secondly, towards the close of the sixth Act, Bhaṭṭa Nārāyana has depicted him in such a way as to create reasonable grounds in our minds to suppose that he is meant to be the hero of

the play One of the formal functions of the hero of a drama is to pronounce the final blessing in the form of the bharatavākya Dusyanta, Purūrava, Agnimitra, Rāma, Mādhava and others, all the undisputed heroes in their respective plays, do it In the Veṇīsamhāra Yudhisthira utters the final benedictory stanza So there is nothing unreasonable in regarding him the hero of this play But as against these claims of Yudhisthira it has to be noted that he is the least interesting of these three figures In fact during the course of the first five Acts nowhere does he attract our attention in any way We even do not expect to see him play such important part in the sixth Act, as far as our expectations based on the earlier acts are concerned Surely such a man could not have been meant to be the hero of the drama Secondly, even like Duryodhana, he is not directly connected with the tying of Draupadī's hair, the principal theme of the drama As regards his uttering the bharatavākya it may be pointed out that he does so because of the precedence that belongs to him as the eldest of the Pāndavas His position as the head of the family secures him that advantage But it cannot surely exalt him to the position of the hero of the play

Lastly comes Bhīmasena When the claims of Duryodhana and Yudhisthira are set aside, Bhīmasena easily attains the position of the hero It is he who has vowed and who carries out the tying of Draupadī's disordered hair, a circumstance which gives the drama its title The Veṇīsamhāra is thus directly connected with him He is therefore the natural hero Apart from this, the poet has tried though not as much as we wish, to sustain our interest in his character and to keep him before our vision from the beginning to the end This will be clear if we take a short survey of the six Acts in so far as they relate to him

The interest of the first Act of course mainly centres round Bhīmasena The second Act which is devoted to Duryodhana and Bhānumatī and their love-affair is not altogether free from references to him The incident of Bhānumatī's dream clearly keeps us in mind of Bhīmasena and his vow of killing the hundred Kauravas Further, the scene in which the Kañcukin hurriedly enters to announce the breaking of Duryodhana's flag-staff by the dreadful wind is so managed as powerfully to bring to our notice, once more, Bhīmasena and his vow of breaking Duryodhana's thighs Stanza 28 of this Act also reminds us of Bhīmasena The third Act no doubt diverts our mind not only from Bhīmasena but also from the Veṇīsamhāra itself,

but even here towards the close Bhīmasena is mentioned as being on the point of accomplishing his vow of killing Duśśāsana and drinking his blood The fourth Act records the actual accomplishment of this vow of Bhīmasena, which marks a step forward towards the devoutly-to-be-wished consummation of the tying of Draupadī's hair In Sundaraka's description of the fight Bhīmasena also figures to a certain extent Though the fifth Act is connected with Duryodhana and his affairs, Bhīmasena is specially brought on the stage probably with a view to satisfy the longing of the audience that has not *seen* him for a long time The sixth Act marks the final triumph of Bhīmasena and there is no question of our interest in him flagging in any way there

It will thus be seen that Bhīmasena and his vow have been consistently kept before our eyes, more or less, from the beginning to the close of the drama Bhīmasena is thus the proper hero Though this conclusion may be accepted, it must be pointed out all the same that the character of Bhīmasena has not been made so interesting as that of Duryodhana, nor have so many traits of his character been brought out as in the case of Duryodhana Thus in comparison with Duryodhana he suffers in this respect This, as observed before, must be put down to the author's lacking in sense of proportion

V WHICH IS THE PREVAILING SENTIMENT IN THE VENĪSAMHĀRA?

According to canons of Sanskrit dramaturgy a drama may contain more than one sentiment, but only one of them should be the principal or aṅgin. The letter of the rule says that this principal sentiment should be either śṛṅgāra (love) or vīra (heroic)[1] Commentators, adhering to the strict letter of this rule, try to prove that the prevailing sentiment in the Venīsamhāra is vīra or the heroic. This, we think, is not right. For we have to look in such cases to the spirit rather than to the letter, of the rule concerned. And the spirit of the rule shows that one sentiment should be the principal and the others should be subordinate to it. Ānandavardhana takes the same view[2] Otherwise in a drama like the Uttararāmacarita, where karuna sentiment predominates, we shall have to prove somehow that either śrngāra or vīra is the prevailing sentiment. Similarly in the Venīsamhāra it will be found that karuna is the prevailing sentiment. And this can be easily seen from the following considerations.

In this drama there are four prominent sentiments developed viz. karuna or pathos, vīra or heroic sentiment, which in some places has an admixture of raudra or frightful, śrngāra or love and bībhatsa or disgust. Of these the last is confined to the Praveśaka of the third Act and śṛṅgāra to the second and hence they can hardly lay claim to be regarded as the principal sentiment of the drama. Between karuna and vīra, karuna, in the delineation of which Bhaṭṭa Nārāyana is a past master, definitely appears to be the principal. If we minutely survey the whole of the

(1) Read **Sāhityadarpaṇa** vi —

नाटकं ख्यातवृत्त स्यात् पञ्चसन्धिसमन्वितम् ।
सुखदुःखसमुद्भूति नानारसनिरन्तरम् ।
एक एव भवेदङ्गी शृङ्गारो वीर एव वा ।
अङ्गमन्ये रसाः सर्वे कार्यो निर्वहणेऽद्भुत ॥ १

(2) Note **Dvanyāloka** iii. 21

प्रसिद्धेऽपि प्रबन्धाना नानारसनिबन्धने ।
एको रसोऽङ्गीक[illegible]ता ॥

drama, we find that it is karuna which inheres in every Act and to which all other sentiments are made subordinate

The first Act with its all-dominating figure of Bhīmasena, who everywhere represents vīra, is certainly predominently heroic Yet even here the presence of Draupadī, who, to speak in Bhavabhūti's words, is really karunasya mūrtih, bring in the poet's favourite pathos Indeed, the heroism of Bhīmasena would seem to heighten the pathos of Draupadī's condition, for though he had the ability to avenge her wrongs, he could not do so owing to his ultimate dependence on Yudhisthira's will The pathos of the first Act reaches its height in the leave-taking scene between Draupadī and Bhīmasena The second Act principally treats of śrngāra, of course But the picture of Bhānumatī with her affectionate heart torn with fear, created by the ominous dream, is pathetic enough Even to the actual love scene between Duryodhana and Bhānumatī a kind of pathetic interest attaches, for we know that Duryodhana is a doomed man and his indulgence proceeds from rank recklessness The third Act exhibits Karuna and vīr in equal degree Aśvatthāman, bemoaning the death of his father represents karuna and the quarrel between Aśvatthāman and Karna develops vīra The following three Acts exhibit karuna pure and simple and in some of their situations Bhatta Nārāyana is seen at his best in the delineation of pathos

It will thus be seen that while karuna or pathos is present in the first two Acts as a subordinate sentiment more or less, it divides the third Act equally with vīra and is the prevailing sentiment of the remaining three Acts It must therefore be pronounced to be the angin or the principal sentiment of the drama

VI TIME AND PLACE OF THE DRAMATIC ACTION

The classical drama of Europe knows of what are known as *Des Trois Unités* or the Three Unities. They are the Unity of Time, the Unity of Place and the Unity of Action. The Greeks first developed them and European dramatists generally followed Greece. The Unity of Time meant that the action of the drama should not run over a period longer than a day, or the time actually required for its representation on the stage. The Unity of Place similarly required that the events described in the drama should be represented as having occurred at one particular place only or its surroundings or that the action should not be shifted from one place to another as it advances from scene to scene or Act to Act. The Unity of Action again laid down that there should be a logical connection between the various incidents of the drama and that they should all lead up to one central action which must never be lost sight of.

The Unities of Time and Place are based on the idea of naturalness. It was thus thought unnatural that an action running over a period of months or years together should be condensed within the short period of a few hours that were required for its representation on the stage. Similarly the ancients perhaps thought it improbable that the same stage which once represented one place should be made to stand for very many different localities if the action were to change its abode now and then. The Unity of Action however, was essential for the success of the drama as such. For it is easy to see if the various incidents were disconnected and did not lead up to a definite dénouement they would scarcely constitute a drama. Thus while the Unities of Time and Place were ultimately based on the more or less crude ideas of naturalness and probability as entertained by the ancients, who could not stand the necessary strain on their imagination, the Unity of Action had its foundation in strict scientific conception.

The Greek dramatists strictly observed these Unities not only in their comedies but even in their tragedies, where it was more difficult to do so. The French Dramatists in general and the classical school of English dramatists led by Ben Jonson in the golden era of English literature were close followers of the Greeks. Sidney in his Apology for Poetry severely criticised those dramatists of his day that violated the Unities of Time and Place and his criticism, expressed in humorous language as it is, well deserves to be

read Shakespeare, the pioneer of the romantic school of English dramatists, represents a revolt against these three Unities Almost all his historical dramas violate the Unities of Time and Place, the *Winter's Tale* being the most offending in this respect The introduction of an underplot and the mingling of the tragic and the comic element, so common in Shakespeare and his school, were a direct violation of the Greek idea of the Unity of Action, but these in Shakespeare have been so managed as not to sin against the real unity of action that really counts in a drama

Neither the Sanskrit dramatists nor the Sanskrit writers on dramaturgy evolved these three Unities as such The essential unity of action was however secured by such devices as the arthaprakrtis, avasthās and sandhis But the introduction of an underplot (vide prominently the Mrcchakatika) and the intermingling of the tragic and the comic elements were common in Sanskrit The Unities of Time and Place were most flagrantly violated The Abhijñānaśkuntala for example represents an action which runs over a period of six or seven years and in the Uttararāmacarita twelve years actually elapse between the first and the second Act As regards place we find in the Abhijñānaśākuntala that while the scene of the first four Acts is laid in the penance-grove of Kāśyapa, the fifth and the sixth take us to Dusyanta's capital and in the seventh we have actually to descend from heaven on the lofty mountain Hemukūta In the Sanskrit drama the action not only shifts from one place to another in this world, but is sometimes represented as taking place in the other world also But one practice deserves to be noted in this connection The Sanskrit dramatists generally confine the action of an act to one particular place or its surroundings, unless of course a journey is intended to be represented Another curious fact to be observed is that the Mālavikāgnimitra of Kālidāsa rigidly follows the Unity of Place, for the entire action takes place in the king's palace and the surrounding garden This may have been due to chance rather than to a consciousness of anything like the Greek rule of the Unity of Place

Having made these general observations on the famous Three Unities, we proceed to lay down definitely the place and time of the various Acts constituting our play The question of time is to be considered from two points of view first, the time that is actually taken by the incidents as they are represented on the stage and secondly, the time that is supposed to have elapsed between the various Acts,

which in the end comes to mean the same as the time occupied by the entire action of the play

Act I—The scene is first laid somewhere in the palace of Yudhisthira not far from Draupadī's quadrangle For we find that after Bhīmasena sends his ultimatum to Yudhisthira to inform him that he is going to break away from his authority, he haughtily moves about and Sahadeva follows him [1] Bhīmasena thinks he is going to the armoury, but as a matter of steps his steps are turned towards Draupadīs quadrangle [2] Then both Bhīmasena and Sahadeva enter Draupadī's quadrangle where the rest of the action takes place

The time appears to be the morning from about 8 A M to 10 A M Draupadī had gone to offer salutation to Gāndhārī and we know that this customary ceremony was performed immediately after getting up in the morning For in the second Act Bhānumatī goes to Gāndhārī for a similar purpose immediately after leaving her bed in the morning Then again the grief caused to Draupadī by the insulting remarks of Bhānumatī is quite fresh For her face is still bedimmed with tears, as she approaches Bhīmasena [3] This means that not much time has elapsed since the insult was received So 8 A M to 10 A M in the morning accords well with the indications of time that we have for the action in this Act

It is possible to find out the exact day and month of the action of the first Act Towards the close of the Act we learn that the mission of Krsna having failed Yudhisthira orders hostilities to be commenced at once So the action of the first Act takes place on the first day of the Mahābhārata war Now the Mahābhārata war is supposed to

(1) Note the stage direction उद्धत परिक्रामति for Bhīmasena and तमेवानुगच्छन् ' for Sahadeva after l 12, p 10

(2) Read —

भीमसेन —सहदेव गच्छ त्वं गुरुमनुवर्तस्व । अहमप्यायुधागारं प्रविश्यायुधसहायो भवामि ।

सहदेव —आर्य नेदमायुधागारम् । पाञ्चाल्याश्चतुःशालकमिदम् ।

Act i, pp 11

(3) Read अय कथं याज्ञसेनी मुहुरुपचार्यमानबाष्पटलस्थगितनयना आर्यसमीप-

have begun on the 13th day of the bright half of Mārgaśīrṣa So this gives us the exact day and month of the action of the first Act

There is however some difficulty in this calculation In the Prologue the Sūtradhāra speaks of Śarad or the autumn as being the current season[4] Śarad is constituted by the months of Āśvina and Kārtika As Bhīmasena enters immediately after the Sūtradhāra's description of the season, the time of the action of the first Act must naturally be supposed to be Śarad If this is so, how can the 13th day of the bright half of Mārgaśīrṣa be the day of the action of the first Act?

From the Mahābhārata we know that Kṛṣṇa went on his mission of peace to Duryodhana about the 13th day in the bright half of Kārtika So the reference in the Prologue to Śarad as the season when Kṛṣṇa arrived at Yudhiṣṭhira's abode with a view to proceed to Duryodhana to negotiate peace is correct But Bhaṭṭa Nārāyaṇa ignores subsequent developments as recorded in the Mahābhārata The epic tells us that about a week was spent in Kṛṣṇa's going to Hastināpura, his staying there for negotiating peace and his returning to the Pāṇḍavas on the failure of his mission According to Bhaṭṭa Nārāyaṇa all this happened in the course of an hour or two For in the Prologue we learn about the arrival of Krsna at Yudhisthira's residence with a view to go to Duryodhana and towords the close of the Act we come to know that he has returned on the failure of his mission of peace Then again in the Mahābhārata, after the negotiations of peace prove unsuccessful, about three weeks elapse before hostilities actually commence. This time is spent by both the sides in collecting their armies and moving them to Kurukṣetra and taking up battle positions there. But Bhaṭṭa Nārāyaṇa represents the war to have commenced immediately after the return of Kṛṣṇa on the failure of his mission

It will thus be seen that Bhaṭṭa Nārāyaṇa is faithful to his original in representing Kṛṣṇa as having started on his mission of peace in Śarad But the period of nearly a month which elapses between this and the actual commencement of

(4) Read 'ननु अमुमेव तावत् शरत्समयमाश्रित्य प्रवर्त्यतां सगीतकम्' p. 5 It should be noted that in the last Act too the poet makes reference to Śarad Compare 'अद्य तु बलवत्तया शरदातपस्य p 168

war, has been compressed by our poet into a couple of hours This need not be considered to be a serious defect For on the stage such shortening of time has often to be done

Act II—The scene of the Viskambhaka is laid in the harem of Duryodhana, where the Kañcukin is moving about as his old legs can carry him in search of Queen Bhānumatī

The action of the main Act takes place in the Bālodyāna, which was evidently a garden attached to the royal palace After stanza 20 Duryodhana, Bhānumatī and her friend Suvadanā move up to the palace on the mountain of wood, situated in a part of the Bālodyāna Here the rest of the action is gone through

Thirteen days elapse between the close of the first Act and the commencement of the second The end of the first Act sees the war commenced In the interval Bhīsma has been rendered *hors dē combat* and Abhimanyu has been slaughtered [5] The Mahābhārata tells us that Bhīsma was overthrown on the tenth day of the war and that Abhimanyu was killed on the thirteenth The action of the second Act thus commences on the morning of the fourteen day Another indication corroborates this conclusion Towards the end of this Act we learn Arjuna's vow to kill Jayadratha before the sun sets on that day [6] The Act closes with Duryodhana's departure to help Jayadratha Arjuna was successful in carrying out his vow and we know from the Mahābhārata that Jayadratha met his death at the hands of Arjuna on the fourteenth day of the war Thus the action of the second Act happens on the fourteenth day of the war

The actual hours of the day appear to be from about 8 A M to 11 A M At the commencement of the Act we find that Bhānumatī has just returned from her dutiful call on Gāndhārī and has gone to the Bālodyāna for the perfor-

(5) **Read** —

आशस्त्रग्रहणादकुण्ठपरशोस्तस्यापि जेता मुने-
स्तापायास्य न पाण्डुसूनुभिरयं भीष्म शरं शायित ।
प्रौढानेकधनुर्धरारिविजयश्रान्तस्य चैकाकिनो
बालस्यायमरातिलूनधनुष प्रीतोऽभिमन्योर्वधात ॥ ॥ २

(6) Read ' अद्य खलु पुत्रवधामर्षितेन गाण्डीविनानस्तमिते दिवसनाथे तस्य (जयद्रथस्य) वध प्रतिज्ञात ' **Act ii, p 53**

mance of some sacred rites[7] For this she must naturally have taken her bath So 8 A M would appear to be the proper time for her going into the Bālodyāna The description of the Bālodyāna, which the Kañcukin gives (Text pp 30-31), contains clear indications that the time is the early morning[8] Later on the sun grows difficult to look at[9] This must be about 10 A M Then after a while the party moves to dāruparvataprāsādā, where the rest of the action takes place This must have taken about an hour more Thus the whole action of the second Act would occupy about three hours in the morning from 8 A M to 11 A M

Act III—The scene of the Praveśaka to this Act is laid in the residence of the demon couple, not far from the battle-field For from this place the demons are able to hear the tumult of the war and see what is actually happening there viz the slaughter of Drona[10] They also see Aśvatthāman advancing towards the battlefield[11].

The first three scenes of the third Act, wherein Aśvatthāman, the charioteer and Kṛpa take part, occur in a place very near the battle-field, but not actually thereon For, Aśvatthāman, being desirous to go to the actual theatre of the war, starts for it,[12] but before he actually reaches it, he sees the rout of the Kaurava armies and observes even great warriors like Karna running away In this very

(7) Read ‘एषा भानुमती देवी पत्यु समरविजयाशसया निर्वर्तितगुरुपादवन्दनाद्यप्रभृत्यारब्धनियमा बालोद्याने तिष्ठति’ Act ii, p 29

(8) Note प्रभातकालरमणीयमग्रतस्ते बालोद्यानम्’ ‘इदमपरमस्मिन्नुषसि रमणीयतरम्’ **Act iii, p 34**

(9) **Read** ‘विगलत्सन्ध्यारागप्रसन्नदुरालोकमण्डलो जातो भगवान् दिवसनाथ’ ‘पूरितप्रतिज्ञइव रिपुर्दुष्प्रेक्षणीयो जातो भगवान् सहस्रकिरण’ **Act ii, pp 42-43**

(10) Read — **राक्षसी** —अरे रुधिरप्रिय, किं नु खल्वेष महान् कलकल श्रूयते। **राक्षस** ——वसागन्धे, एष खलु धृष्टद्युम्नेन द्रोण केशेष्वाकृष्यासिपत्रेण व्यापाद्यते’ Act ii, p 62

(11) Read — **राक्षस** —(नेपथ्याभिमुखमवलोक्य) वसागन्धे, एष खल्वश्वत्थामाकृष्टासिपत्र इत एवागच्छति। Act iii, p 63

(12) Note Aśvatthāman's words ‘यावत् समरभुवमवतरामि’ **and his**

place Droṇa's charioteer Asvasena arrives and informs Aśvatthaman of the slaughter of Droṇa It is also here that Kṛpa sees Asvatthāman and the conversation between the two takes place.

The fourth scene, consisting of the dialogue between Duryodhana and Karṇa, and the fifth marked by the quarrel between Aśvatthāman and Karṇa, are laid in a region at some distance from the battle-field, though not very far away from it There is in this place a Nyagrodha tree in the shade of which the king and his friend are sitting[13] Aśvatthāman and Kṛpa have to move over some distance before they arrive here[14] Though the place is thus somewhat removed from the actual scene of operations, it is at the same time near enough for the party to be able to hear Bhīmasena's challenge to all Kaurava warriors to protect Dussasana who has fallen in his hands[15]

It will thus be seen that the action of the third Act takes place in three different places near about the battle-field, though not actually thereon

The time of the third Act is determined with reference to events described in its Pravesaka From this we know that Ghatotkaca has been killed and his mother Queen Hidimbā is immersed in grief[16] According to the Mahābhārata the death of Ghaṭotkaca took place at mid-night on the fourteenth day This means that the action of the third Act belongs to the fifteenth day of the war This is confirmed by another indication Towards the close of the Praveśaka we learn from the demon's speech that Droṇa is being killed and early in the course of the third Act we get

(13) Read — कृप —(विलोक्य) वत्स, एष दुर्योधन सूतपुत्रेण सहास्या न्यग्रोधच्छायायामुपविष्टस्तिष्ठति । तदुपसर्पाव ।' —Act iii, p 81

(14) Note the stage direction 'परिक्रामत' for Asvatthāman and Kṛpa, when they decide to go to the region where Duryodhana is staying

(15) For Bhīmasena's challenge see text pp 92 and note especially the stage-direction 'सर्वे आकर्णयन्ति' given immediately after this

(16) Read — राक्षस —अयि सुस्थिते ननु पुत्रशोकसंतप्तहृदया स्वामिना हिडिम्बा देवीं प्रेक्षितुं गतोऽस्मि ।
राक्षसी —रुधिरप्रिय, अद्यापि स्वामिन्या हिडिम्बादेव्या घटोत्कच-

the news of Droṇa's decapitation From the Mahābhārata we know that Drona's head was chopped off by Dhrṣṭadyumna on the fifteenth day of the war So the fifteenth is the day of the action of the third Act

The actual hours of the action of the third Act would appear to be from about 1 P M to 2-30 P M These are fixed for the following considerations First the Mahābhārata says that Drona was decapitated in the afternoon of the fifteenth day Secondly, it will be seen from below that our author describes the action of the third, fourth and fifth Acts as being almost continuous Towards the end of the fifth Act there is a reference to the sun setting [17] This was probably at 6-30 P M So the actions of Acts III, IV and V must be assigned to afternoon hours closing with 6-30 P M That is why we have given 1 P M to 2-30 P M as the hours for the action of Act III There are two considerations which are favourable to these hours Rudhirapriya, we know, is thirsty[18] and Duryodhana and Karna, we have already seen, are sitting in the shade of the Nyagrodha tree This accords well with 1 P M. to 2-30 P M, which we have supposed to be hours of the action of this Act

Act IV—The action of the fourth Act commences actually on the field of battle Karna and Duryodhana had gone there to protect Duśśāsana from Bhīmasena Arjuna engaged them both in order to facilitate the fulfilment of his brother Bhīmasena's vow with regard to Duśśāsana In this fight Duryodhana was wounded and became unconscious Seeing him in this helpless condition his charioteer was removing him from the actual battlefield to a place of safety This is how the Act commences

Duryodhana's chariot is then taken to the same Nyagrodha tree, where Duryodhana and Karna were sitting and whence they had gone to the battle-field to help Duśśāsana We now learn that this tree has thick foliage and is situated on the bank of a lotus-lake from which a cool and fragrant breeze is blowing [19] This is the region where the action of

(17) Read अस्त भास्वान् प्रयात सह रिपुभिरय सह्रियन्ता बलानि ॥ '
—vi 36 d

(18) Note Rudhirapriya's words ' बलवदस्मि पिपासित ' Act iii, p 56

(19) Read 'अये, अयमसौ सरसीसरोजविलोलनसुरभिशीतलमातरिश्वप्रवाहिसान्द्र-
किसलयो न्यग्रोधपादप ।' Act iv, p 94.

the rest of the Act takes place Thus a part of the actual battle-field and the Nyagrodha tree are the places of the action of the fourth Act

About half an hour must be supposed to have elapsed between the end of the third Act and the commencement of the fourth During this time Bhīmasena had his revenge on Duśśāsana and Duryodhana became wounded in his fight with Arjuna Kṛpa also arrived on the battle-field and, encouraging the flying Kaurava army, was advancing towards Karna, who was now fighting single-handed with Arjuna [20] Thus the actual hours of the action of the fourth Act, which commences half an hour after the end of the third, would be 3 P M to 5 P M During this time Sundaraka gives his description of the exploits and death of Vṛṣasena and delivers Karna's message to Duryodhana and returns with a counter-message from him to Karna

Act V—The action in the whole of this Act takes place in the shade of the same Nyagrodha tree, where Duryodhana has been sitting right up from the middle of the third Act, except for about half an hour when he had gone to the battle-field in his attempt to save his brother It is here that Dhṛtarāstra and Gāndhārī see their only surviving son[21] and it is here that all the subsequent events in this Act take place

The actual hours of the action of this Act would be from 5 P M to 6-30 P M For, we know that the Act commences immediately after the fourth and that towards the end there is a reference to the sun setting

It will thus be seen that the action of Acts III, IV, and V is continuous and occupies, according to Bhaṭṭa Nārāyana one afternoon viz that of the fifteenth day of the war We have here to point out that in so depicting the action to be continuous, our poet departs from the Mahābhārata In these three Acts of the drama we have the deaths of Droṇa,

(20) **Read** ‘ कथमेष प्रद्रुतमात्मबलमाश्वासयन् कृप किरीटिनाभियुक्तमङ्ग राजमनुसरति ’ **Act IV, pp 95–96**

(21) **Read** —

गान्धारी —जात यदि सत्य जीवति मे वत्सस्तत्कथय कस्मिन् देशे वर्तते ।

सजय —नन्वेष महाराज एक एव न्यग्रोधच्छायायामुपविष्टस्तिष्ठति ।

—Text p 126

Duśśāsana, Vṛṣasena and Karṇa Now according to the Mahābhārata Droṇa was decapitated on the 15th day of the war and Duśśāsana, Vrsasena and Karna were killed on the 17th day Bhaṭṭa Nārāyana represents all these warriors as having met their death on the same day viz the fifteenth

Act VI—Yudhiṣṭhira's camp, situated at considerable distance from the battle-field, is the scene of the occurrences in this Act As Draupadī and her maid are residing in this camp, it must have been at safe distance from the actual battle-field This conclusion is confirmed by the fact that communication between Yudhisthira and people like Sahadeva and Krsna, who are actually on the battle-field, is maintained by means of couriers [22] The camp of Yudhiṣṭhira was evidently pitched in a shady place and on the bank of the Sarasvatī For, when the demon Cārvāka arrives there, the shade and the cool breeze appear to him to be sufficient to remove his fatigue [23]

This Act records the deaths of Śalya, Śakuni and Duryodhana According to the Mahābhārata these three events occurred on the eighteenth and last day of the war. As, according to our author, the events of the three previous Acts happened in the afternoon of the fifteenth day, two days must be supposed to have elapsed between the end of Act V and the beginning of Act VI

As regards the actual hours of the action of this Act, they would appear to be 3 P M to 5 P M From the Mahābhārata we know that the last fight between Bhīmasena and Duryodhana took place in the afternoon of the 18th day When the demon Cārvāka arrives at Yudhisthira's camp, he is feeling thirsty The autumnal sun's heat is intense [24] So 3 P. M. to 5 P M would not be unreasonable as the hours of the action of this Act.

(22) Note that Yudhiṣṭhira first sends his man Budhaka to convey to Sahadeva certain instructions about instituting search for Duryodhana Secondly, Pañcālaka arrives at this camp with news from the battle-field at the command of Kṛṣṇa Thirdly, Yudhiṣthira sends his chamberlain Jayandhara with his last message to Sahadeva

(23) Note Cārvāka's words 'छाययैवानया सरस्वतीशिशिरतरङ्गस्पृशा मरुता चानेन विगतक्लमो भविष्यामि ।' Act vi, p. 167

(24) Read Cārvaka's words 'अद्य तु बलवत्तया शरदातपस्य' Act vi, p 168

It would then follow that the engagement between Yudhisthira and Salya and that between Sahadeva and Sakuni took place in the morning Yudhisthira then retired to his camp for rest and Bhīmasena, Arjuna and Kṛṣṇa began their search for Duryodhana

Another point to be noted in connection with the question of times is this Bhaṭṭa Nārāyana represents the coronation of Yudhisthira as taking place immediately after the slaughter of Duryodhana According to the Mahābhārata some time elapsed before this event took place As Duryodhana lay on the battle-field in the throes of death, Aśvatthāman, Krpa and Krtavarman went to see him Asvatthāman severely censured the Pāndavas in the presence of the dying monarch for their many iniquities Duryodhana was pleased with this denunciation and appointed Asvatthāman the last Commander-in-chief of his armies in order that he might carry on the work of revenge even after his death Thus satisfied that the new commander of his armies, or whatever was left of them, would avenge the wrongs done to him, Duryodhana breathed his last

During the night of that day, that is, the eighteenth day of the war, Asvatthāman, with the help of Kṛpa and Krtavarman, performed a most dastardly and treacherous deed He visited the Pāṇdava camp clandestinely and killed Dhrstadyumna, Uttamaujas, Yudhāmanyu, the five sons of Draupadī and Sikhandin, while they were asleep In the confusion that was caused by this night-attack, soldiers running about unarmed in an attempt to escape from the camp, were done to death by Krpa and Krtavarman, who were standing at the entrance

Yudhiṣṭhira and his brothers who were encamping elsewhere, were shocked to learn this new disaster Draupadī insisted that Aśvatthāman be immediately killed Bhīmasena, her ever ready champion, and Nakula set out in pursuit of the Brāhmana warrior Kṛṣṇa, Yudhiṣṭhira and Arjuna followed them Eventually they all succeeded in wresting from Aśvatthāman the precious jewel on his head as a token of subjugation Draupadī was satisfied

Then a fit of despondency, such as had overpowered Arjuna at the commencement of the war, came upon Yudhiṣṭhira He refused to enter the city of Hastināpura to take advantage of the Pyrrhic victory that had been won, but desired to enter a forest He was somehow prevailed upon to give up this idea and after offering obsequies to all

his dead relatives, Yudhisthira made a triumphal entry into the capital Then the coronation took place

All these events, which happened between the overthrow of Duryodhana and the actual coronation, have been ignored by Bhatta Nārāyana, who represents the coronation as taking place immediately after the defeat and death of Duryodhana And this was quite natural For, these events had nothing to do with the Venīsamhāra which was Bhatta Nārāyana's main theme

VII THE FIVE SANDHIS IN THE VENISAMHARA

In the preceding Section we saw that out of the three unities formulated by the ancient Greeks, the unities of time and place are unknown to Sanskrit dramaturgy The doctrine of the unity of action, though not exactly in the sense in which it was understood in ancient Greece, is however developed in India Unity of action is secured in a Sanskrit drama by the employment of what are known as the five sandhis or junctures of the action

The development of the plot of a drama can be looked at from an objective as well as a subjective point of view Objectively speaking the plot of a drama has five elements which are known as arthaprakrtis Subjectively, the development of the action goes through five stages, known as avasthās, which represent the progressive attainment of the goal by the hero The five elements of the plot combined with the five stages of the development of the action give rise to the five junctures

The five arthaprakrtis or elements of the plot are bīja, bindu, patākā, prakarī and kārya [1] Bīja or the germ is the initial circumstance from which the action springs [2] Bindu or the drop is constituted by the incident, which secures the continuity of the plot, when appears to have

(1) **Read:—**

बीजबिन्दुपताकाख्यप्रकरीकार्यलक्षणा. ।
अर्थप्रकृतय पञ्च ता एता परिकीर्तिता ॥

—दशरूपक i. 18

(2) **Read:—**

अल्पमात्र समुद्दिष्ट बहुधा यद्विसर्पति ॥ ६५
फलस्य प्रथमो हेतुर्बीज तदभिधीयते ।

—साहित्यदर्पण vi.

(3) **Note:—**

प्रयोजनानां विच्छेदे यदविच्छेदकारणम् ।
यावत् समाप्तिर्बन्धस्य स बिन्दु परिकीर्तितः ॥

—नाट्यशास्त्र xix. 22

[Continued on the next page]

been disturbed by the introduction of secondary matter[3] It is so called, because, like a drop of oil on water, it spreads all round, covers apparently irrelevant events and brings them in line with the main theme[4] Patākā or an episode is some incidental matter, which spreads over a considerable part of the drama and helps the principal action[5] Prakarī or an episodical event is of the same nature as patākā, but of limited duration and secondary importance[6] Kārya or the *dēnouement* is the end or object, which being achieved the drama comes to a close.[7]

[Continued from the preceding page]

अवान्तरार्थविच्छेदे बिन्दुरच्छेदकारणम् ।

—दशरूपक i 17, साहित्यदर्पण vi 66

फले प्रधाने विच्छिन्ने बीजस्यावान्तरै फलै ।
तस्याविच्छेदको हेतुर्बिंदुरित्याह कोहल ॥

—भावप्रकाश

(4) Vide 'अवान्तरकथाविच्छेदे तत्सधानकारी बिन्दु । जले तैलबिन्दुवत् प्रसारित्वाद् बिन्दुरिति व्यपदिश्यते ।'

(5) See — यद् वृत्त हि परार्थ स्यात् प्रधानस्योपकारकम् ।
प्रधानवच्च कल्प्येत सा पताकेति कीर्तिता ॥

—नाट्यशास्त्र xix 23

व्यापि प्रासङ्गिक वृत्त पताकेत्यभिधीयते ।

—साहित्यदर्पण vi. 67

(6) Read — फलं प्रकल्प्यते यस्या परार्थ केवल बुधै ।
अनुबन्धविहीन स्यात् प्रकरीमिति निर्दिशेत् ॥

—नाट्यशास्त्र xix 24

प्रासङ्गिक प्रदेशस्थ चरितं प्रकरी मता ॥

—साहित्यदर्पण vi 68

शोभार्थै वैदिकादीनां यथा पुष्पाक्षतादय ।
अथर्तुवर्णनादिस्तु प्रसङ्गे प्रकरी भवेत् ॥

—भावप्रकाशिका

(7) Note — यदाधिकारिक वृत्तं सम्यक्प्राज्ञै प्रयुज्यते ।
तदर्थो य समारम्भस्तत् कार्यं परिकीर्तितम् ॥

—नाट्यशास्त्र xix 25

कार्यं निर्वाहकृत् फले ।

—प्रतापरुद्रयशोभूषण p 107

Kārya or the *dēnouement* is reached by the action through the five avasthās or stages They are ārambha yatna, prāptyāśā, niyatāpti and phalāgama [8] Ārambha or the beginning represents the eagerness for the achievement of the principal fruit, displayed by the hero or by some one else acting in his interest [9] Yatna or the effort means determined activity for the attainment of the goal [10] Prāptyāśa or the hope of achievement represents the stage where success is felt to be possible on a consideration of the means of achievement available and of the obstacles in its way [11] Niyatāpti or certainty of achievement is the stage where success seems certain owing to the removal of obstacles [12] Phalāgama or the attainment of the fruit represents the accomplishment of the object in its entirety [13]

We have seen above that the association of the five elements of the plot with the five stages of the action gives rise to the five sandhis or junctures [14] These are mukha

(8) Vide — अवस्था पञ्च कार्यस्य प्रारब्धस्य फलार्थिभि ।
आरम्भयत्नप्राप्त्याशानियताप्तिफलागमा ॥
—दशरूपक १ 19

(9) Read — भवेदारम्भ औत्सुक्य यन्मुख्यफलसिद्धये ।
—साहित्यदर्पण vi 71

(10) See — प्रयत्नस्तु फलावाप्तौ व्यापारोऽतित्वरान्वित ।
—साहित्यदर्पण vi 72

(11) Note — उपायापायशङ्काभ्या प्राप्त्याशा प्राप्तिसभव ।
—दशरूपक १ 21

(12) Read — अपायाभावत प्राप्तिर्नियताप्ति सुनिश्चिता ।
—दशरूपक १ 21

(13) Note — सावस्था फलयोग स्याद्य समग्रफलोदय ।
—साहित्यदर्पण vi 78

(14) Read — अर्थप्रकृतय पञ्च पञ्चावस्थासमन्विता ॥ २२
यथासख्येन जायन्ते मुखाद्या पञ्च संधय । २३
—दशरूपक १

यथासख्यमवस्थाभिराभिर्योगात्तु पञ्चभि ।
पञ्चधैवेतिवृत्तस्य भागा स्यु पञ्चसंधय ॥
—साहित्यदर्पण vi 74

or openıng, pratımukha or progressıon, garbha or development, vımarśa or avamarśa or pause and nırvahana or conclusıon[15] The mukha-sandhı arıses from bīȷa and ārambha, the pratımukha from bındu and yatna, the garbha from patākā and prāptyāśā, the vımarśa from prakaıī and nıyatāptı and the nırvahana from kārya and phalāgama The Daśarūpaka and the Sāhıtyadarpana definıtely lay down that the ȷunctures depend upon the elements and the stages They however opıne that thıs assocıatıon should not be regarded as absolutely rıgıd Thus accordıng to the above arrangement patākā forms paıt of the garbha-sandhı But ıf we observe exıstıng dramas, we find that the epısode often runs ınto vımarśa and even nırvahana

The mukha-sandhı sees the sowıng of the seed of the actıon In thıs there ıs a possıbılıty of the development of various matters and sentıments It ıs here that definıte begınnıng of the actıon ıs made[16]

The pratımukha marks the progress of the development of the seed Thıs progress ıs sometımes manıfest and sometımes not quıte so The reason for the latter characterıstıc ıs that some secondary matter ıs here ıntroduced and ıt obscures the development of the seed[17]

The garbha contaıns, as ıts name suggests,[18] the final fruıt ın an embryonıc form The seed, whıch has been

(15) Note — मुख प्रतिमुखं गर्भो विमर्शश्च तथैव हि ।
तथा निर्वहण चेति नाटके पञ्च सधय ॥

—नाट्यशास्त्र xix

(16) See — यत्र बीजसमुत्पात्तिर्नानार्थरससभवा ॥ ७६
प्रारम्भेण समायुक्ता तन्मुख परिकीर्तितम् । ७७

—साहित्यदर्पण

(17) Vıde — बीजस्योद्घाटन यत्तु दृष्टनष्टमिव क्वचित् । ७७
मुखन्यस्तस्य सर्वत्र तद्वै प्रतिमुख स्मृतम् ॥

—नाट्यशास्त्र xıx 38

लक्ष्यालक्ष्यतयोद्भेदस्तस्य [बीजस्य] प्रतिमुख भवेद् ।
बिन्दुप्रयत्नानुगमाद् ॥ ३०

—दशरूपक ı

(18) Compare ‘ फलस्य गर्भीकरणाद् गर्भ ’ साहित्यदर्पण

steadily growing during the course of the two preceding sandhis, is here seen and lost by turns and a search is made to find it out Thus, though apparently the main action seems to have been retarded owing evidently to the introduction of the patākā or episode, in reality definite development towards the *dēnouement* is here observed.[19]

The vimarśa or avamarśa marks a pause in the progress of the action towards the *dēnouement* Here the action seems to have received a check or reversal on account of some obstacle which neither the hero nor the heroine nor any one else had either expected or even thought of However, the obstacle is removed in the end and the achievement of the final gaol becomes certain[20]

(19) Read — उद्भेदस्तस्य बीजस्य प्राप्तिरप्राप्तिरेव वा ।
पुनश्चान्वेषण यत्र स गर्भ इति संज्ञित ॥

नाट्यशास्त्र XIX 39

गर्भस्तु दृष्टनष्टस्य बीजस्यान्वेषण मुहु
द्वादशाङ्ग पताका स्यान्न वा स्यात् प्राप्तिसभव ॥

दशरूपक I 36

फलप्रधानोपायस्य प्रागुद्भिन्नस्य किंचन ॥ ७८
गर्भो यत्र समुद्भेदो ह्रासान्वेषणवान् मुहु । ७९

साहित्यदर्पण VI

From the above definition of the Dasarūpaka it will be noticed that patākā is not absolutely necessary for the garbha-sandhi Prāptyāśā must of course be there Says the Dasarūpaka on the above definition'

'तत्र चौत्सर्गिकत्वेन प्राप्ताया पताकाया अनियम दर्शयति 'पताका स्यान्न व' इत्यनेन । प्राप्तिसभवस्तु स्यादेवेति दर्शयति "स्यात्" इति ।'

(20) Note —

गर्भान्निर्भिन्नबीजार्थो विलोभनकृतोऽपि वा ।
क्रोधव्यसनजो वापि स विमर्श इति स्मृत

—नाट्यशास्त्र XIX 40

क्रोधेनावमृशेद्यत्र व्यसनाद्वा विलोभनात् ।
गर्भनिर्भिन्नबीजार्थ सोऽवमर्श इति स्मृत ॥

—दशरूपक I 43

यत्र मुख्यफलोपाय उद्भिन्नो गर्भतोऽधिक ॥७९
शापाद्यै सान्तरायश्च स विमर्श इति स्मृत । ८०

—साहित्यदर्पण VI

The nirvahana witnesses the conclusion of the dramatic action Here the poet brings together all the different threads of the narrative, which are scattered over the previous junctures, and makes them converge on the central theme The purpose with which the drama began is served and the fruit is gained [21]

Such, in short, is the general nature of the five sandhis, which are intended to secure unity of action in a drama The theory of junctures sounds very well on paper. It is evidently intended to apply to dramas of five acts, which represent the norm In actual practice, however, it is always possible to discover the existence of these five sandhis even in a drama, which evidently lacks unity of action The Venīsamhāra, for instance, in our opinion at any rate, does not contain unity of action It seems to have been made of scenes and acts, which are but loosely strung together Yet it is not impossible to show that the five junctures with their main constituents are present here We now proceed actually to do this

The mukha-sandhi, which arises from the combination of bīja and ārambha, covers the first Act of the Venīsamhāra The bīja or seed is here seen in Yudhisthira's readiness to commence hostilities[22] on the failure of Krṣna's

(21) Vide —

समानयनमर्थाना मुखाद्याना सबीजिनाम् ।
नानाभावोन्तराणा यद्भवेन्निर्वहणं तु तत् ।।

नाट्यशास्त्र xix. 41

बीजवन्तो मुखाद्यर्था विप्रकीर्णा यथायथम् ।। ४८
ऐकार्थ्यमुपनीयन्ते यत्र निर्वहणं हि तत् । ४९

दशरूपक i

The Sāhityadarpaṇa gives the same definition as that of the Daśarūpaka, but instead of ऐकार्थ्यम् it reads एकार्थम्

मुखसन्ध्यादयो यत्र विकीर्णा बीजसंयुता ।
महाप्रयोजन यान्ति तन्निर्वहणमुच्यते ।।

—सुधाकर

(22) Compare 'यथा च वेणीसहारे द्रोपदीकेशसंयमनहेतुर्भी[illegible]ष्ठिरे स्साहो बीजमिति ' दशरुपक under i. 17a.

mission of peace, as found in i 24[23] The ārambha of course is represented by Bhīmasena's eagerness to fulfil his vow that is observed throughout this Act

The pratimukha-sandhi is found in the second Act It comprises bindu and yatna The bindu is constituted by the entrance of Jayadratha's mother and Duśśalā on p 49 (text) All that preceedes viz the scenes in which Bhānumatī and her companions and Duryodhana and his charioteer take part, is clearly secondary matter and disturbs the continuity of the main action It is only when Jayadratha's mother and Duśśalā arrive on the stage that we become aware of events occurring outside the Bālodyāna Their entrance thus secures the disturbed continuity of the main action and constitutes the bindu Yatna is represented by the speeches of Jayadratha's mother on pp 50-51, in which she describes the efforts of the Pāndavas, and especially of Arjuna, to bring about the death of Jayadratha The second Act thus contains the pratimukha-sandhi[24]

The garbha-sandhi, which is made of patākā and prāptyāśā, covers Acts III and IV Aśvatthāman's grief and lamentations at the death of his father, his quarrel with Karna and his new vow, are incidental matters and constitute the patākā Sundaraka's soliloquy and his long descriptions of the various fights, which do not much help the progress of the main action, may also be included under the patākā Prāptyāśā is represented by Bhīmasena's speech from behind the curtain on pp 88-89, wherein he announces his intention of butchering Duśśāsana, who has fallen in his clutches, and by the speeches of Aśvatthāman on pp 90-91,

(23) **This stanza runs as follows·—**

यत् सत्यव्रतभङ्गभीरुमनसा यत्नेन मन्दीकृतं
यद्विस्मर्तुमपीहित शमवता शान्ति कुलस्येच्छता ।
तद् द्यूतारणिसभृत नृपसुताकेशाम्बराकर्षणे
क्रोधज्योतिरिद महत् कुरुवने यौधिष्ठिरं जृम्भत ।।

(24) **Read** 'वेणीसहारेऽपि द्वितीयेऽङ्के भीष्मादिवधन किञ्चिल्लक्ष्यस्य कर्णाद्यवधाच्चा लक्ष्यस्य क्रोधबीजस्योद्भेद । "सहभृत्यगण सबान्धवम्", (ii 6) इत्यादिभि. "दु:शासनस्य हृदयक्षतजाम्बुपाने" (ii. 28) इत्येवमादिभिर्योद्भेद. प्रतिमुखसंन्धिरिति। दशरूपक **under** i 30

in which the drinking of Duśśāsana's blood by Bhīmasena is referred to Stanzas 2, 3, 4, and 9 of Act IV may also represent prāptyāśā in so far as they shadow forth the death of Duryodhana.[25]

The vimarśa-sandhi covers the fifth Act and a large part of the sixth as well[26] It arises from the combination of prakarī and niyatāpti The prakarī is represented by Dhrtarāstra's attempt to bring about peace, which seems to check the final attainment of the goal by the hero The doings of Cārvāka in the sixth Act also partake of the nature of episodical event and may well be styled prakarī The disappearance of Duryodhana, consequent on the new vow of Bhīmasena, is a pertinent part of the vimarśa-sandhi, because it definitely jeopardizes the fulfilment of Bhīmasena's vow and forms an obstacle in the way of the attainment of the final goal Niyatāpti or certainty of achievement is seen in the report of Pāñcālaka on p 152 that Duryodhana is found Lord Krsna's message to Yudhisthira (p 160) that festivities may be commenced in expectation on Bhīmasena's victory over Duryodhana also embodies **niyatāpti.**

The last sandhi nirvahana is marked by the conclusion of the dramatic action It arises from the combination of kārya and pholāgama The kārya in the present drama is the killing of Duryodhana Act VI, 37 wherein Bhīmasena announces that he has crossed the vast ocean of his great vow, embodies the kārya The phalāgama is the binding of Draupadī's mass of hair referred to in vi 42 The

(25) With reference to the **garbha**-sandhi, in which patākā figures, it may be noted that the Sāhityadarpana regards the doings of Bhīmasena in the Veṇīsamhāra as constituting the Patākā This is evidently due to the fact that Visvanātha considers Yudhiṣthira the hero of the drama Read 'व्यापि प्रासङ्गिकं वृत्तं पताकेत्यभिधीयते । यथा रामचरिते सुग्रीवादे । वेण्यां भीमादे, शाकुन्तले विदूषकस्य चरितम् । ' साहित्यदर्पण vi, p 280 (निर्णयसागर)

(26) Note 'यथा च वेणीसंहारे दुर्योधनरुधिराक्तभीमसेनागमपर्यन्त [विमर्श] । "तीर्ण भीष्ममहोदधौ ' vi 1 इत्यत्र स्वल्पावशेषे जये इत्यादिभिर्विजयप्रत्यर्थिसमस्तभीष्मादिमहारथवधादवधारितैकान्तविजयावमर्शनादवमर्शनं दर्शितमित्यवमर्शसन्धि । ' दशरूपक on i 43

nirvahaṇa-sandhi thus extends from vi. 37 to the end of the drama. Its central point is the recognition of Bhīmasena by the chamberlain,—Bhīmasena, who on his entrance, is, owing to the false story of Cārvāka, mistaken by them all to be the victorious Duryodhana[27]

(27) Read 'यथा वेणीसंहारे—"कञ्चुकी— (उपसृत्य सहर्षम्) महाराज वर्धसे। अयं खल्वायुष्मान् भीमसेन सुयोधनक्षतजारुणीकृतसकलशरीरो दुर्लक्ष्यव्यक्ति। अलमधुना संदेहेन।" इत्यादिना द्रौपदीकेशसंयमनादि मुखसन्ध्यादिबीजानां निजनिजस्थानोपक्षिप्तानामेकार्थ तया योजनम्। दशरूपक on i. 48b-49a wherein nirvahaṇa sandhi is defined.

VIII BHATTA NĀRĀYANA AS A DRAMTATIST

In the galaxy of Sanskrit dramatists Bhaṭṭa Nārāyaṇa is a star of the second magnitude only Beside the dazzling brilliance of Kālidāsa, Bhavabhūti and Śrīharṣa, his light fades dim Yet the Veṇīsamhāra enjoys a popularity, which is surpassed only by the Śākuntala and the Uttarārāmacarita This is due more to the nature of the plot of the drama than to its intrinsic merits The story of the national epic was already popular When the poet infused new life into it by dramatising it and thus made it even more realistic, it was bound to captivate the people And the Veṇīsamhāra captivated the people so much that the ordinary man learnt his epic story more from this play than from the epic itself One proof of the popularity of the Veṇīsamhāra is furnished by the fact that, in company with the Ratnāvalī of Śrīharṣa it is most drawn upon by writers on dramaturgy to illustrate the various topics in their science Bhaṭṭa Nārāyaṇa also exercised considerable influence on succeeding dramatists. The Bālarāmāyaṇa of Rājaśekhara (900 A. D) and the Caṇḍakauśika of Kṣemīśvara (900 A. D.) show clear traces of the influence of the Veṇīsamhāra.

As observed before, Bhaṭṭa Nārāyana excels in the delineation of pathos That sentiment in fact forms his special province In some places his pathos rises to the level of Bhavabhūti's Aśvatthāman in the first half of the third Act, Duryodhana in the fourth and the fifth and Yudhiṣṭhira and Draupadī in the sixth represent his chief pathetic figures The poet was also proficient in portraying individual characters From this point of view Duryodhana and Bhānumatī have received the poet's best attention On them he has lavished all his skill. The picture of Bhānumatī is confined to the second Act, but the portrayal of Duryodhana's character is continued all through the following Acts The robust violent Bhīmasena, who chafes at the authority of his elder brother at every step, but does not really wish to break loose from it in spite of his utterance to the contrary, the hot fiery-tempered Aśvatthāman with his intense filial affection and fine sportsman-like spirit, the cunning crooked Karṇa with his meanness and self-conceit, the old doting Dhrtarāṣṭra with his unscrupulousness and blind parental affection—all these have been skilfully painted The devoted faithful Buddhimatikā and the old

garrulous Vinayandhara have also received due attention from the poet

Proficiency in delineating sentiments and in portraying brilliant character-sketches, though a valuable endowment in itself no doubt, does not alone contribute to the poet's success as a dramatist He must possess the art of dramatic construction The various scenes that he paints must be so woven together that they gradually lead to the *dénouement* and create the impression of a consistent whole Considered from this point of view Bhatta Nārāyana is a failure Though a great poet, he is not a dramatic artist The Venīsamhāra constitutes a series of brilliant scenes, which, though so beautiful and impressive from the point of view of characterisation and the development of sentiment, are loosely strung together and thus fail in creating the impression of a well constructed drama It may be that the nature of the plot of Bhatta Nārāyana's play, namely, the story of the epic running over such great length, rather than an intrinsic defect in his genius, is responsible for this But there is no denying the fact that the Venīsaṁhāra is an inartistically constructed drama This will be clear from the following brief survey of the six Acts from the point of view of construction

The first Act is highly successful The seed is here well swon But the two next Acts, though so successfull in themselves, have hardly any relevancy as constituent parts of the drama Veṇīsamhāra In fact, while we enjoy the delightful love-scene between Duryodhana and Bhānumatī, sympathise with Aśvatthāman in his pathetic lamentations and observe with interest his quarrel with Karṇa, we are scarcely aware that we are reading a drama wherein the tying of Draupadī's hair is the principal topic Only towards the close of these Acts does the poet tell us something of the progress of the war, whose conclusion is to lead to the Veṇīsaṁhāra, by referring to the vow of Arjuna to kill Jayadratha and by making Bhīmasena declare from behind the curtain his intention of butchering Duśśāsana, who has fallen in his clutches These devices appear to represent the author's conscious efforts to link the two more or less detached Acts to the main theme The fourth Act is mainly narrative and we hardly know that we are reading a drama when we listen to Sundaraka's long descriptions Even as a Viskambhaka it is a failure, for here information is deliberately thrust on us No poet who knew anything of what dramatic construction meant would have composed such an Act The fifth Act, though full of action, is not faultless in

its construction, for its scenes do not logically follow one another and have no definite dramatic purpose to serve The sixth Act suffers from the abrupt character of its commencement and from the fact that its first scene is made to serve the purpose of a Viskambhaka It will thus be seen that from the point of view of dramatic construction, the Venisamhāra leaves much to be desired

Another defect of Bhatta Nārāyana's genius is that he lacks sense of proportion We have already seen how this defect leads the poet to assign to Duryodhana more importance and to elaborate his character with greater care than he gives to his hero Bhīmasena The same is true in the case of the heroine also Draupadī is the heroine no doubt But she does not receive from the poet half the attention and care that he bestows on Bhānumatī Bhānumatī's presence, it is true, is not felt outside the second Act, but in that Act she absorbs our mind, as Draupadī nowhere does The same deficiency in sense of proportion is at the bottom of the poet's failure to recognise the proper limitations of the narrative element in a drama That is how he comes to give us such an Act as the fourth Similarly, want of the sense of proportion is displayed in the character of Sundaraka's speeches How is it that a common soldier, who is not cultured enough to be able to speak in Sanskrit, gives us such an elaborate mataphor as that occurring at the end of his preliminary speech and indulges in such high-flown descriptions of the battle scenes? It is true this particular anamoly is found in other dramatists as well, notably in Bhavabhūtī, but that does not lessen its anomalous or disproportionate character

But then one feature which cannot fail to strike a careful reader of the Venīsaṁhāra is that the author shows himself to be quite familiar with the stage-craft The various scenes composing his drama have been arranged with a definite eye to their representation on the stage and the exits and entrances of different characters have been skilfully managed Situations sometimes arise during the course of the drama when some character already on the stage have apparently to remain idle thereon, while characters entering anew go through their conversation or soliloquies On such occasions Bhatta Nārāyana always devises some means of keeping these apparently unoccupied characters engrossed in something so as to avoid the picture of some characters standing listlessly on the stage

Three specific instances of such situations may be noted In Act I when the dialogue between Draupadī and her maid, which forms the second scene of the Act (text pp 11-13), is held, Bhīmasena and Sahadeva, who are already on the stage, will, it appears, have to remain there quite unoccupied during the time But as we saw before[1] the poet makes Bhīmasena turn his face away in anger and Sahadeva stands looking at him, wondering what he would say or do next Then in the third Act during the time required by Krpa to go through his soliloquy (text pp 67-68), Asvatthāman, who is already on the stage, is represented as being in a swoon and the charioteer as engaged in restoring him to consciousness[2] Thirdly, during the long soliloquy of Sundaraka in Act IV (text pp 99-103), Duryodhana, who is already on the stage, is represented as being in a mood of extreme despondency and consequently sits in his chariot with his head hanging down, while his charioteer looks at him with great concern[3] While Bhatta Nārāyana thus displays close acquaintance with stage-craft, it seems surprising how the fact that the fourth Act would not be successful on the stage did not strike him

Lastly we want to say a few words about Bhaṭta Nārāyana's attitude towards nature It must here be noted that the places where the poet describes nature in the Venīsamhāra are not many First we have a description of the autumnal phenomena in the Prastāvanā on p 4 This description strikes us as purely conventional Then the early morning phenomena are described in the second Act on pp 30-31 There is no doubt here the poet seems to have observed nature at first hand and the description appears realistic Further in the same Act on pp 44 45 we have a description of the violent wind It is no doubt a poetic description, but seems to have been composed by the exercise of the imagination rather than by actual observation. Besides it is inappropriate on the present occasion. (See p 105 of Notes) Later on in Act IV on p 94 we get a description of the Nyagrodha tree on the bank of a lake and in Act VI on pp. 156 and 157 we have a description of the lake agitated by Bhīmasena In both these there is nothing very striking

(1) See p. 86 above

(2) Vide p. 57 above.

(3) Read p. 144 of Notes to our edition of the Veṇīsaṁhāra.

From the above survey of nature as it figures in the Venīsamhāra it cannot be said that Bhatta Nārāyana possessed any very great love for nature His attitude towards nature was of the conventional type and there was nothing very distinguishing about it

IX BHATTA NĀRĀYANA'S LITERARY STYLE

Literary style is in Sanskrit known as rīti and is defined as a particular arrangement of words intended to help the development of sentiments[1] From very early times different kinds of style were prevalent, but as Dandin remarks only two of these can sharply be distinguished viz Vaidarbhī and Gaudī[2] Bhāmaha (i 31-32) also mentions the same two Vāmana and Rājaśekhara give three kinds of style,[3] adding Pāñcālī to the two admitted by Bhāmaha and Dandin The Agnipurāna (adhyāya 340), Rudrata in his Kāvyālamkāra (ii 4 and 6) and Visvanātha in his Sāhityadarpana[4] speak of four kinds, mentioning Lāṭīkā as the fourth Bhoja in his Sarasvatīkanthābharana enumerates six, which are Vaidarbhī, Pāñcālī, Gaudīyā, Āvantikā, Lāṭīyā and Māgadhī[5]

(1) Read —

(1) ' विशिष्टा पदरचना रीति वामन's काव्यालंकारसूत्र I 2 7

(2) ' वचनविन्यासक्रमो रीति राजशेखर's काव्यमीमांसा p 9

(3) ' पदसंघटना रीतिरङ्गसंस्थाविशेषवत् ।
उपकर्त्री रसादीनाम् ॥ साहित्यदर्पण IX 1

(2) Vide —

अस्त्यनेको गिरां मार्गः सूक्ष्मभेदः परस्परम् ।
तत्र वैदर्भगौडीयौ वर्ण्यते प्रस्फुटान्तरौ ॥
—काव्यादर्श I 40

(3) See —

(1) ' सा त्रिधा वैदर्भी गौडिया पाञ्चाली च ' काव्यालंकारसूत्र I 2 8

(2) ' रीतयस्तु तिस्रः ' काव्यमीमांसा p 10

(4) Note —

सा [रीतिः] पुनः स्याच्चतुर्विधा ॥
वैदर्भी चाथ गौडी च पाञ्चाली लाटिका तथा । २
—साहित्यदर्पण IX

(5) Read —

वैदर्भादिकृतः पन्था काव्ये मार्ग इति स्मृतः ।
रीङ् गताविति धातोः सा व्युत्पत्त्या रीतिरुच्यते ॥ २
वैदर्भी साथ पाञ्चाली गौडीयावन्तिका तथा ।
लाटीया मागधी चेति षोढा रीतिर्निगद्यते ॥ २८
—सरस्वतीकण्ठाभरण II

The numbeı of the kinds of literary style thus varies from two to six Of these only two deserve special notice viz Vaidarbhī and Gaudī The principal characteristics of the Vaidarbhī style are graceful arrangement of words characterised by sweet syllables and absence of long compounds Compositions in Vaidarbhī style create the same pleasure as the notes of a lute [6] It is generally regarded as the best of styles [7] The Gaudī style on the other hand possesses ojas or force or vigour as its main characteristic This force is brought out by pompous arrangement of words and by the use of long compounds and high-sounding expressions [8]

(6) Note —

(1) श्लेष प्रसाद समता माधुर्य सुकुमारता ।
अर्थव्यक्तिरुदारत्वमोज कान्तिसमाधय ॥ ४१
इति वैदर्भमार्गस्य प्राणा दश गुणा स्मृता ।
एषा विपर्यय प्रायो लक्ष्यते गौडवर्त्मनि ॥ ४२ काव्यादर्श 1

(2) अस्पृष्टा दोषमात्राभि समग्रगुणगुम्फिता
विपञ्चीस्वरसौभाग्या वैदर्भी रीतिरिष्यते ॥ २१
—under काव्यालकारसूत्र 1 2 11

(3) तत्रासमासा नि शेषश्लेषादिगुणगुम्फिता ।
विपञ्चीस्वरसौभाग्या वैदर्भी रीतिरिष्यते ॥ २१
—सरस्वतीकण्ठाभरण ii

(4) माधुर्यव्यञ्जकैर्वर्णैं रचना ललितात्मका
अवृत्तिरल्पवृत्तिर्वा वैदर्भी रीतिरिष्यते ॥
—साहित्यदर्पण ix

(7) Bilhaṇa in his Vikramānkadevacarita (i 9) praises the Vaidarbhī style in the following stanza —

अनभ्रवृष्टि श्रवणामृतस्य सरस्वतीविभ्रमजन्मभूमि ।
वैदर्भरीति कृतिनामुदेति सौभाग्यलाभप्रतिभू पदानाम् ॥

(8) See -

(1) ओज कान्तिमती गौडिया ॥ १२ ॥ ओजश्च कान्तिश्च विद्येते यस्यां ।
सा ओज कान्तिमती गौडीया नाम रीति । माधुर्यसौकुमार्ययोरभावत् ॥
समासबहुला अत्युल्बणपदा च । अत्र श्लोक —
समस्तात्युत्कटपदामोज कान्तिगुणान्विताम् ।
गौडीयामिति गायन्ति रीतिं रीतिविचक्षणा ॥
—काव्यालकारसूत्र i 2

[Continued on the next page].

As Bhatta Nārāyana was a Gauda, it was natural that his drama should exhibit characteristics of the Gauḍī style more than those of any other But he does not write in this style alone No poet in fact can confine himself entirely to only one kind of style Some of the good points of the Vaidarbhī style are also found in the Venīsamhāra

Having made these general observations on style, we shall now proceed to point out the special characteristics of the literary style of Bhatt Nārāyana The first characteristic then that strikes us is the force with which the poet writes Whatever may be his meaning, he conveys it home to us with great force He appears to express himself with strokes of hammer as it were His style, is, as Wilson happily says, rather powerful than polished'[9] This is seen especially in the passages that develop the heroic sentiment Many of the stanzas of Bhīmasena are good example of the force of Bhatta Nārāyana's style and of Gaudī style generally[10] But even in pathetic passages this force makes its presence felt and renders the pathos more powerful and impressive This characteristic of Bhatta Nārāyana's style makes it an excellent vehicle of what Wilson has called 'the poetry of passion', with which the drama is full

Another peculiarity of Bhaṭṭa Nārāyaṇa's style is that he knew the art of making the sound an echo of the sense Two expedients are generally practised for doing this viz the use of appropriate-sounding words and the employment of appropriate metres Bhaṭṭa Nārāyana resorts to both these Thus the stanza i 21 (Caañcadbhujabhramita etc.)

[Continued from the preceding page]

(2) ओज प्रकाशकैर्वर्णैर्बन्धआडम्बर ❀ पुन ॥ ३
समासबहुला गौडी

—साहित्यदर्पण ix

*Pompous, showy, magnificent

(3) बहुतरसमासयुक्ता सुमहाप्राणाक्षरा च गाडीया ।
रीतिरनुप्रासमहिमपरतन्त्रा स्तोकवाक्या च ॥

(9) Vide Select Specimens of the Theatre of the Hindus Vol. II, p 343

(10) Stanza i 21 has actually been quoted by the Sāhityadarpaṇa as an illustration of Gauḍi-riti Other stanzas falling under the same category are i 22, 27, ii 19, iii. 4 and v. 35.

with its harsh-sounding syllables is well calculated to bring out the heroic sentiment that inspiers Bhīmasena The following stanza i 22 (Manthāyastārnavābhah etc) is again so worded that as it is uttered we feel the sensation of a drum sounding Similarly, Aśvatthāman's stanza iii 4 (Mahāpralayamāruta etc) definitely gives us the impression of a loud noise even by means of its sound As regards the employment of appropriate metres the best example appears to us to be ii 21 (Kuru ghanoru padāni etc), where the Drutavilambita so clearly suggests the action of some one leading another slowly and slowly The Mandākrāntā in iv 15 (Adyaivāvam ranamupagatau etc) is best suited to bring out the pathos of Duryodhana's condition and the Harinī in vi 24 (Mama hi vayasā etc) brings out the affectionate attitude of ardent and sincere imploration of Yudhisthira as no other metre would have done The Praharsinī along with the appropriate-sounding words in ii 29 (Udghātakvanita etc) well brings out the idea of a chariot moving on uneven ground and producing the jingling of bells at every jolt Other examples of these two expedients may easily be found by a reader who has carefully studied and appreciated the drama

The third peculiarity of the poet's style is the ease with which most of his stanzas are understood Prasāda or perspicuity, the quality which makes the reader understand the meaning of a stanza even as it is read, is found in most of the stanzas in the Venīsamhāra Bhatta Nārāyana was also fond of jingling assonances of sounds and often resorts to alliteration and rhyme in order to produce that effect [11] But sometimes he is much too carried away by this fondness and uses expressions which appear distinctly to have been used for rhyme only [12] Balanced construction, sometimes based upon contrast, is also met with [13]

(11) See for example 'अयि कर्ण कर्णसुखदां गिरमुद्गिरन् । अकृताप्रिय वृषसेनवत्सल विहाय यासि ॥' v 14, 'कृष्णा केशेषु कृष्टा क्रोधवह्नौ कृशाशलभ कुलावज्ञया ॥' v 22, 'पीनाभ्यां मद्भुजाभ्यां भ्रमित गुरुगदा अनुभविता भूषण भीममस्मि' v 35, 'कर्णेन कर्णसुभगम्' v 38, 'प्रिये प्रायस्तस्य' vi 5, एतज्जल 'जलजनीलविलोचनाय भीमाय भो' vi 30

(12) Notice 'अविनयनौकर्णधार कर्णे' p.114 and आक्रान्तपरशुरामाभिराम यशा' p. 145 and see our notes on these expressions.

(13) Vide ii 2, 11 and 23, iii 44 and v. 21.

A further notable peculiarity of which the poet appears to be especially fond is the employment of Kāku or the question of appeal This device is intended to give emphasis and force to the statement concerned and has been used by Bhatta Nārāyana quite a number of times in his drama In the very first Act it occurs no less than thirteen times No other poet to our knowledge uses Kāku so often as Bhatta Nārāyana

Bhatta Nārāyana uses a large number of rhetoric figures to embellish his style Thus Ullekha (i 3), Paramparita-rūpaka (i 4, iii 23cd),[14] Upamā (i 5 and 11), Sleṣa (i 6 and 7) mixture of Upamā and Rūpaka (i 19), Samastavastuviṣaya Sāṅga Rūpaka (i 25)[15] Upamā and Samāsokti (ii 8), Virodha (ii 11) Gamyotprekṣā (ii 13) Rūpaka and Upamā (ii 19) Kāvyaliṅga and Apahnuti (ii 20), Vibhāvanā or Nidarśanā (iii 8) Paryāyokta (iii 42),[16] Sahokti (v 36), Rūpaka (vi 1) Dīpaka (vi 12) Atiśayokti (vi 26) and Arthāpatti (vi 13) are some of the figures that could occur to one's mind Parikara which consists in the employment of significant words, seems to be the poet's favourite, for it is often met with[17] Some of Bhatta Nārāyana's Arthāntaranyāsas are extremely beauti-

(14) Paramparita rūpaka is also found in the three vocatives of the sun on p 41 viz अम्बरमहासरएकसहस्रपत्र, पूर्वदिशावधूमुखमण्डन कुङ्कुमविशेषक and सकलभुवनाङ्गनदीपक

(15) Another notable example of समस्तवस्तुविषय साङ्ग रूपक is supplied by Sundaraka's sentence on p 102 beginning with 'तस्य खल्विद निभात्मविदरसचनर्वाजस्य'

(16) Another good example of पर्यायोक्त is Buddhimatikā's speech 'अयि भानुमति, युष्माकमपि केशहस्तेषु कस्मात् दृष्ट्वा केशा संयम्यन्ते।' p 18

(17) Note Aśvatthāman's words to Karna on p 89, which are all significant viz, अङ्गराज, सेनापते, जामदग्न्याशिष्य, द्रोणापहासिन्, भुजबलपरिरक्षितसकललोक. Bhimasena's speech from behind the curtain on p 93 is also full of significant words Similarly, Bhīmasena's description of Duryodhana in v 26 is again couched in significant expressions

(18) See especially i 20, ii 3 and the following line; vi 9

ful[18] The poet also has enriched the language with some quotable lines and phrases of general application,[19] of which even Kālidāsa might well be proud

Turning now to the points of weakness of Bhatta Nārāyana as a literary artist, we first note that he does not seem to be always at ease when writing The poet does not seem to wield facile pen everywhere Many a time his constructions are artificial and laboured and in some places they become involved A distinct tendency to verboseneness is seen in many places Clumsy and awkward expressions are often found and ill-formed compounds are sometimes met with[20] A fondness for the unnecessary use of the preposition prati is also noticeable[21]

Bhatta Nārāyana lived in an age when Dandin's dictum that ojas or profuseness of compounds formed the essence of prose[22] prevailed Consequently he tried to use as many

(19) All subhāsitas in the drama are collected in Appendix—C to our edition of the Venīsamhāra The following will perhaps bear repitition here

(1) अनुल्लङ्घनीय सदाचार ।
(2) अहो मुग्धत्वमबलानां नाम ।
(3) आशा बलवती राजन् ।
(4) दैवायत्त कुले जन्म ।
(5) वक्तु सुकर दुष्करमध्यवसितुम् ।
(6) स्वपक्ष जन कि न खलु प्रेक्षते ।

(20) As an example of clumsy expression we may quote ' तदादेशय तमुद्देश यत्रस्था भानुमती ' p 30, where यत्रस्था should really be यत्र तिष्ठति सापेक्ष compounds, in volving awkward एकदेशी अन्वय, are sometimes found Vide ii 22 and vi 8 and our notes thereon मादृशे भृत्यवर्गे 'p 155 is a glaring instance of an unjustifiable एकदेशी अन्वय For, it will be noticed मादृश goes only with भृत्य in the compound भृत्यवर्गे

(21) Note 'शिविर प्रति प्रस्थातुकामस्य' p 2, ' चतु शालक प्रति प्रस्थित: ' p 5 and ' सुयोधन प्रति प्रहित ' p 6

(22) Read —ओज समासभूयस्त्वमेतद्गद्यस्य जीवितम् ।
पद्येऽप्यदाक्षिणात्यानामिदमेक परायणम् ॥

काव्यादर्श i 80

big compounds as possible, especially in the prose passages, in order to make them vigorous or powerful But the poet apparently did not realise that this dictum had limitations, especially in a drama, which pretended to be realistic Consequently his prose, with its long compounds, looks unnatural Bhavabhūti was of course a much greater sinner in this respect than our poet

Then again in the Venīsamhāra we have evidence of the poet's careless writing in many places[23] Rules of grammar, both in the matter of the formation of words and of syntax, are found to be violated on some occasions[24]

(23) Instances of these have been duly pointed out in the Notes Attention may here be drawn to a few cases In ii 10 and iii 29 Duryodhana begins by referring to himself in the plural and then speaks of himself in the singular in the same stanzas In ii 22 Duryodhana speaks of Bhānumatī in the third person as 'अस्या मृगाक्षय ', but in the sentence which just precedes this stanza he has addressed her as ,भवति' A most glaring instance of Bhaṭṭa Nārāyana's careless and confused style is supplied by iii 24 and the prose passage that precedes it — As examples of careless expressions we may note मध्यमपाण्डव ' (p 115) in the sense of Bhīmasena, तृतीयस्तेऽनुज ' (p 1,0) in the sense of Arjuna with reference to Yudhiṣṭhira and the expressions 'भ्रातृशत' (iii 17) and 'सुतशत' (v 3) in the sense of 99 Kauravas —Tautologous expressions like ' अन्यस्मिन्नपि जन्मान्तर' p 102 and , कर्णाशीविषभोगानि ' vi 1 must also be put down to the poet's careless writing

(24) For Bhaṭṭa Nārāyaṇa's violence of grammar see above footnote (s) p 16 Also note ' तदलमेव प्रकृतिसुकुमारमात्मानं खेदयितुम् ' where the infinitive 'खेदयितुम्' is ungrammatical for the grammatically correct gerund ' खेदयित्वा ' Similarly in ' अलमत्यर्थमात्मान शोकानले प्रक्षेप्तुम् ' p 79, ' प्रक्षेप्तुम , should be ' प्रक्षिप्य 'अरातिलूनधनुष '(ii 2), 'सुतनु (ii 21) and 'आत्तधनुषाम्' (iii. 21) are also inaccurate from the strict grammatical point of view. The infinitive ' अध्यवसितुम् ' in the famous ' वक्तु सुकर दुष्करम् ध्यवसितु म् ' is a grammatical blunder The correct form is अध्यवसातुम् The word समर has been used in the neuter in v 21, though it is masculine The compound भवतीसुत in v 9 is grammatically incorrect.

There is nothing very striking in Bhaṭṭa Nārāyaṇa's vocabulary and selection of words He had no *penchant* for difficult and out-of-the-way words, such as Bhavabhūti had In this he resembles Kālidāsa who, though using a large number of words, hardly, if ever, employs a word of unusual occurrence when a simpler one is available

X BHATTA NARAYANA AND BHAVABHUTI

In determining the date of Bhatta Nārāyana we remarked above (p 18) that the style and general construction of the Venīsamhāra show that Bhatta Nārāyana belonged to the age of Bhavabhūti In this Section we desire to indicate the points of similarity and contrast between these two poets

First then both Bhavabhūti and Bhatta Nārāyana are proficient in the delineation of pathos Against the strict rule of dramaturgy, which says that either the love or the heroic sentiment should be principal in a drama,[1] Bhatta Nārāyana has made karuna or pathos the prevailing sentiment is karuna Both of them show skill in the delineation in his Uttararāmacarita, where also the principal sentiment is karuna Both of them show skill in the delineation of other sentiments, but it must be admitted that Bhavabhūti is a greater master of this art than Bhatta Nārāyana Bhavabhūti it is true, found ample opportunities for the delineation of different sentiments in his three dramas Bhatta Nārāyana with only one drama to his credit did not have so many All the same it cannot be questioned that though Bhatta Nārāyana may sometimes rise to Bhavabhūti's level, the author of the Venīsamhāra cannot be put down as an equal of the author of the Uttararāmacarita

Secondly, both these poets are unsuccessful in the development of the plot and in the arrangement of the various incidents constituting it Both of them were not able to evolve out of the materials chosen by them a well-connected story fit for dramatic purposes In his Mahāvīracarita and Uttararāmacarita Bhavabhūti resorted to the Rāmāyana for his plot, even as Bhaṭta Nārāyana turned to the other great national epic for the plot of his Venīsaṁhāra This certainly acted as a handicap in the case of both these poets for the proper development of the plot But Bhavabhūti suffered no such disadvantage in his Mālatīmādhava But even there he has not been able to evolve out of the various incidents a harmonious story Both Bhatta Nārāyana and Bhavabhūti were in short defective in dramatic construction As dramatic artists both cannot be said to be very successful

(1) Vide foot-note (p) above on p 94

We have seen above (p 125) that Bhaṭṭa Nārāyana displays close acquaintance with the technique of scenic representation on the stage Bhavabhūti also, we know from his own statements,[2] was friendly with actors and consequently must have been familiar with the requirements of a drama for success in a theatre Inspite of their knowledge of the technical side of dramatic representation both the poets have not been successful in giving us plays that would be successful on the stage Bhavabhūti's Uttararāmacarita for example is considered to be more a dramatic poem than a poetic drama Perhaps the same may be said with regard to the Venīsamhāra of Bhatta Nārāyana

It has been shown above that Bhatta Nārāyana lacked sense of proportion[3] The same accusation is levelled against Bhavabhūti

In the matter of their literary style Bhatta Nārāyana and Bhavabhūti resemble most Both write a rough and rugged style, clearly distinguishable from the polished and elegant style of Kālidāsa Both show fondness for long compounds and many a time use more words than are necessary Both display skill in the art of making the sound an echo of the sense Both seem clearly to be under the influence of Daṇḍin's dictum regarding profeseness of compounds forming the essence of prose

It will thus be seen that as dramatists Bhatta Nārāyana and Bhavabhūti resemble each other in many respects It would therefore not be wrong to say that both belonged to the same literary age

In the above paragraphs we have shown that Bhaṭṭa Nārāyana resembles Bhavabhūti in many respects That has been done to prove that both of them belonged to the same age But it must not be inferred therefrom that we consider Bhaṭṭa Nārāyana to be Bhavabhūti's equal as a poet There are points in which they differ and in which Bhavabhūti is far superior to Bhatta Nārāyana In fairness to Bhavabhūti we must say a few words about these points as well

(2) Read — ‘ भवभूतिर्नाम जतुकर्णीपुत्र कविर्मित्रधेयमस्माकम ’ महावीरचरित प्रस्तावना, ‘ भवभूतिनामा जातूकर्णीपुत्र कविर्निसर्गसौहृदेनभरतेषु ’ मालतीमाधव–प्रस्तावना.

(3) Vide pp 124-125 above.

Even in the matter of literary style in which the two poets resemble most, Bhavabhūti impresses us as a greater artist His vocabulary in much larger than that of Bhaṭṭa Nārāyana and he seems to wield greater command over the language than the author of the Venīsamhāra

As a poet of nature Bhavabhūti far surpasses Bhaṭṭa Nārāyana The love for the grand and sublime in nature that we see in Bhavabhūti's plays is nowhere visible in the Venīsmhāra The close observation of varied nature and natural phenomena that we find in Bhavabhūti is not met with Bhatta Nārāyana As a matter of fact as we saw before,[4] Bhaṭṭa Nārāyana does not distinguish himself very much as a poet of nature

As a delineator of human passions and emotions and especially of the tender feelings of the human heart Bhavabhūti once more surpasses Bhaṭṭa Nārāyana Bhavabhūti's conception of conjugal love is perhaps the grandest and the most sublime that we have in Sanskrit dramatic poetry The love that Bhaṭṭa Nārāyana deals with in his second Act is of the sensual kind There is no doubt Bhavabhūti possessed far greater knowledge of the workings of human hearts than Bhaṭṭa Nārāyaṇa.

(4) Vide p. 127 above.

XI SOCIETY IN BHATTA NĀRĀYAṆA'S DAYS

In composing a drama such as the Veṇīsamhāra a poet can have no intention of portraying a picture of contemporary society In fact it would be his endeavour to make his picture correspond as closely as possible to the society of the days to which the plot of his drama belongs Yet it is always possible to get a few glimpses of contemporary society from the study of a poet's works For, though the poet may not consciously desire it, contemporary society is to a certain extent reflected in his works

First, then, as regards the state of religious beliefs in Bhatta Nārāyana's days, we have already seen in the first Section of this Study that the two prevailing religions were Brahmanism and Buddhism While Buddhism was powerful at Kanouj and went to the length of persecuting the followers of the Vedic religion,[1] Brahmanism found support in Bengal where it was followed in its ancient form viz the performance of sacrifices The fact that Bhatta Nārāyana compares was with a sacrifice[2] shows that the performance of sacrifices was a common occurrence There is also a reference to oblation being offered in blazing fire [3] The cult of bhakti or devotion to Viṣṇu also prevailed The two deities, that prominently received worship, were Visnu and Śiva The sun too was an object of adoration [4] The pantheon included some other deities as well [5] Even as now flowers formed the principal material with which deities were worshipped [6]

(1) It must be stated here that there are no references to Buddhism in the Veṇīsamhāra.

(2) Vide foot-note (*o*) on p 13 above.

(3) See 'आहुतिहुतेन प्रज्वलितेन भगवता हुताशनेन च नश्यतु ।' Act ii, p 37

(4) Read 'हञ्जे तरलिके, उपनय मेऽर्घ्यभाजनं यावद् भगवत सहस्ररश्मे सपर्यां निर्वर्तयामि ।' Act ii, p 40

(5) Note 'हञ्जे तरलिके, उपनय मे कुसुमानि यावदपरासामपि देवताना सपर्या निर्वर्तयामि ।' Act ii, p 41

(6) Vide the preceding foot-note and i, 1.

Various religious rites and vows were evidently in vogue The observance was supposed to be efficacious in securing desired objects It was not necessary that the person who was to achieve the object, should himself perform the rites or observe the vows Some other person could do so in his interest For we remember in the second Act Bhānumatī undertakes to observe certain vows in order to ensure victory for her husband in the war [7] Gifts to Brāhmanas was another form of religious charity [8] Nāma-sankīrtana or muttering of a deity's name was also supposed to be effective from the religious point of view [9] Personal decorations were discarded while engaged in religious observances [10]

Among religious practices must be included the performance of funeral rites and the presentation of obsequial water to the dead [11] Cremation was the prevalent method of disposing of the dead bodies [12] In the performance of the śrāddha water was offered to three immediate ancestors, who are known to constitute a pārvana, even as in modern

(7) Read 'एषा भानुमती देवी प्रत्यु समरविजयाशंसया अद्य प्रभृति आरब्धानियमा बालोद्याने तिष्ठति ।' Act ii, p 26 'आर्यपुत्र, अभ्यनुज्ञातायास्त्वया अस्ति मे कस्मिन्नपि नियमेऽभिलाष' Act ii, p 42 and 'किन्तु आर्यपुत्रस्यैव मनोरथसंपत्तिमाभिनन्दामि ।' Act ii, p 43

(8) Note 'तद्देवताना प्रणामेन द्विजाति जनप्रतिग्रहेण च अन्तर्येताम् ।' Act ii, p 88

(9) See 'येनावामपि प्रतिष्ठापयन्त्यौ प्रशमया देव नामकीर्तनेन च परिहारस्याव ।' Act ii, p 28

(10) Read 'वक्त्रेन्दु ते नियममुषिताल्क्तकाङ्काधर वा' ii, 18c.

(11) Note 'अश्रून्मिश्र कथाचिद्ददतु जलममी बान्धवा बान्धवेभ्य' v 36a and 'पितुर्भव वारिद' vi 24d In Act vi Yudhiṣṭhira offers water to his ancestors and to Bhīmasena who was reported to him to be dead Vide p 184 (Text)

(12) Read 'कुर्वन्त्वासा हताना रणशिरसि जना वह्निसाद्देहभारान्' v. 36b

days.[13] Women also offered obsequial water to dead relatives.[14]

The belief that some kind of impurity, called mṛtāśauca, attached to the relatives of the dead, was held in those days even as in these For, we find the demon Cārvāka refuses to take water from Yudhisthira on the ground that his relatives must be dying every day in the battle that is proceeding.[15]

The practice of making conditional offers to deities with a view to secure desired objects, called navasa in Marāṭhī, was in vogue,[16] exactly as it is in modern times

Some information regarding the secular life of the people can also be had from the Veṇīsaṃhāra Belief in dreams and omens such as the throbbing of the eye, as indicative of future events, was common Bhānumatī dreams an ominous dream and is exceedingly upset thereby

(13) In Act vi, Yudhiṣthira offers water to his father, grand-father and great-grand-father Read 'एष तावत् सलिलाञ्जलिर्गाङ्गेयाय भीष्माय गुरवे। अय प्रपितामहाय शान्तनवे अयमपि पितामहाय विचित्रवीर्याय (सास्रम्) तातस्याधुनावसर । अय तावत् स्वर्गस्थिताय सुगृहीतनाम्ने पित्रे पाण्डवे।'

Act vi p 186 Yudhiṣṭhira's three immediate ancestors were Pāṇḍu, Vicitravīrya and Śāntanu The correct form of the name of his great-grand-father is Śātanu The Kumbhakonum edition of the Mahābhārata, however, gives in one place (Ādiparvan 63 49) the form Śāntanu —Yudhisthira begins this presentation of cavity-fuls of water with Bhīṣma because Bhīṣma was to him an object of great veneration This again though at this time, Bhīsma was alive, he was considered as good as dead, because he was lying on a bed of arrows, waiting for the proper opportunity to die —Note that the above passage is incorrectly printed in our text on p 185 and that the translation given there is also incorrect The student can easily correct it with the proper punctuations given above

(14) Note Yudhiṣṭhira's words to Draupadī कृष्णे, त्वमपि देहि सलिलाञ्जलिम्' Act vi, p 186

(15) Read 'सुलभश्च स्वजनविनाश संग्रामेषु प्रतिदिनमतो नादेय भवद्भ्यो जलादिकम्. Act vi. p 187

(16) **Note the occurrence of the word upayācitam in ii. 15.**

(p 29) It was however believed that evils indicated by ominous dreams could be averted by religious practices such as the eulogy of gods and the muttering of the names of the deities [17] Warriors like Duryodhana (p 41) and Aśvatthāman (p 63) feel the throbbing of their left eye and are perturbed on that account Yudhiṣṭhira on the other hand experiences the throbbing of his right eye and consequently believes that some stroke of good fortune is near (p 187) It is interesting to note that this belief in dreams and the throbbing of the eye continues unabated even in modern times

Movements of the stars in the sky were supposed to exercise influence over the lives of human beings, even as now But evidently a healthy school of thinkers was springing up They believed there was no truth whatsoever in the suggestive character of dreams and omens Only the timid were frightened by such things If at any time movements of stars, dreams, omens and conditional offers bore fruit, such phenomenon must be considered to be purely fortuitous [18]

Caste system was prevalent and Brāhmanas were regarded as specially entitled to respect But the castes evidently were not the water-tight compartments of society that they are supposed to be at present Even sages, for example, felt no scruples in accepting water from Kṣatriyas to allay their thirst Cārvāka is ready to drink water that is brought by Yudhiṣṭhira's chamberlain Only when he comes to know that Yudhiṣṭhira as a Kṣatriya is likely to

(17) **Read —**

सखी—यद्येव तत् कथयतु प्रियसखी। येनावामपि प्रतिष्ठापयन्त्यौ प्रशसया देवतासकीर्तनेन च परिहरिष्याव।'

चेटी—देवि एवमेतत्। अकुशलदर्शना अपि स्वप्ना प्रशंसया कुशलपरिणामा भवन्तीति श्रूयते। **Act ii, p. 31**

(18) **Note** '(वामाक्षिस्पन्दन सूचयित्वा) आ कथ ममापि नाम दुर्योधनस्यानिमित्तानि हृदयक्षोभमावहन्ति। (सावष्टम्भम्) अथवा भीरुजनहृदयप्रकम्पनेषु का गणना दुर्योधनस्यैवविधेषु। गीतश्चायमर्थोऽङ्गिरसा।

ग्रहाणां चरितं स्वप्नो निमित्तान्युपाचितम्।
फलन्ति काकतालीयं तेभ्य' प्राज्ञा न बिभ्यति ॥१५॥

Act ii, pp. 48–42

be contaminated by **mṛtāśauca that he refuses to drink it** (p 166)

The practice of committing suicide on the death of a loved relative,[19] called Satī when the person committing suicide is a wife, was in vogue in Bhatta Nārāyana's days Such suicide was supposed to secure for the person dying union with the dead person in the other world While wandering on the battle-field Sundaraka came across a scene wherein the mother and wife of a dead warrior were dying after him[20] The readiness of Yudhisthira and Draupadī to die on a pyre on learning the news of the death of Bhīmasena points to the prevalence of the same practice When the wife became Satī, she was dressed in red and wore all her ornaments

Elders received proper respect It was customary to go to them early in the morning and offer them salutation In the first Act we find that Draupadī, Subhadrā and other ladies of the Pāndava family had gone to Gāndhārī for bowing to her feet[21] In the second Act Bhānumatī also goes to Gāndhārī early in the morning for the same purpose[22] In the fifth Act Arjuna suggests to Bhīmasena that it would not be proper to go to Dhrtarāṣṭra and Gāndhārī, as their sight would afflict the blind couple Bhīma-

(19) It is a mistake to suppose, as many do, that only wives committed suicide on the death of their husbands in ancient India Suicide was committed by other relatives and even friends also Compare 'यदेतदनुमरण नाम तदतिनिष्फलम्। मौर्ख्यस्खलितमिद यदुपरते पितरि भ्रातरि सुहृदि भर्तरि वा प्राणा परित्यज्यन्ते।' बाण कादम्बरी p 173 (Peterson)

(20) Read 'हा अतिकरुण खल्वत्र वर्तते। एषा वीरमाता समरविनिहत पुत्रक श्रुत्वा रक्तांशुकनिवसनया समग्रभूषणया वध्वा सहानुम्रियते। (सश्लाघम्) साधु वीरमात साधु। अन्यस्मिन्नपि जन्मान्तरेऽनिहतपुत्रका भविष्यसि।' Act iv, p 105

(21) Read 'अद्य खलु देवी अम्बासहिता सुभद्राप्रमुखेण सपत्नीजनेन परिवृता आर्याया गान्धार्या पादवन्दन कर्तु गता' Act i, p 18

(22) Note 'अन्विष्यता देवी भानुमती। अपि निवृत्ता अम्बाया पादवन्दनसमयान्न वेति। Act ii, p. 28

sena, however insists on going to them on the ground that etiquette requires that elders should be saluted[23]

Widows, it would seem, did not arrange their hair in any ornamental fashion, but allowed them to hang loosely on their back in one mass. Ladies in separation also did the same.[24] Letting loose the hair was in fact a definite indication of widowhood.[25] Tonsure of widows was unknown in the time of the Mahābhārata nor does it appear to be prevalent in Bhatta Nārāyaṇa's days. But widows apparently were not allowed to use the bodice to cover their bosom. For, in the account of the dream of Bhānumatī the removal of her breast-garment is meant to be a definite indication of the infliction of widowhood on her.[26]

Medical and surgical science had apparently made considerable advance. Arrow-heads were extracted from the bodies by means of powerful pincers and wounds were properly dressed.[27] Roads were evidently in good condition and sand was spread on them.[28]

(23) See —

अर्जुन —आर्य, प्रमादः । न युक्तं पुत्रशोकोपपीडितौ पितरौ पुनरस्मद्दर्शनेन भृशमुद्वेजयितुम् । तद् गच्छावः ।

भीम —मूढ, अनुल्लङ्घनीयः सदाचारः । न युक्तमनभिवाद्य गुरून् गन्तुम्

Act v, p 114

(24) Vide i 18 and our note thereon

(25) Note the significance of Buddhimatikā's words in अयि भानुमति, युष्माकममुक्तेषु केशहस्तेषु कथमस्माकं देव्या केशाः संयम्यन्ते ।

Act i, p 20.

(26) Read 'नकुलेन पन्नगशतवधः स्तनांशुकापहरणं चेति नियतमनिष्टोदर्कं तर्कयामि ।'

Act ii, p 41

(27) Note 'कथमेते खलु स्वामिनो गाढप्रहारवेदनस्य घनसन्नाहजालदुर्भेद्यमुरः । कङ्कवदनहृदयाच्छल्यान्युद्धरन्ति ।' Act iv, p 104 and

शल्यानि व्यपनीय कङ्कवदनैरुन्मोचिते कङ्कटे
बद्धेषु व्रणपट्टकेषु शनकैः कर्णं कृतापाश्रयम् iv 1ab

(28) See 'झाङ्कारी शर्करालः पथिषु' ii 19, which tells us that the tempestuous wind blowing along roads was charged with sand.

XII THE MODE OF ANCIENT WARFARE

The Venīsamhāra deals with the story of the Mahābhārata war and it is therefore possible to get some idea of ancient warfare from its study In this Section we propose to put down what we learn about ancient warfare from the Venīsamhāra.

The army consisted of four constituents viz elephants, chariots, horses and foot-soldiers [1] It was consequently known as caturangam balam Great warriors used to fight from chariots and were known as mahārathas [2] In the order of their eminence warriors were known as rathin, mahāratha and atiratha [3] Chariots were decked with golden bells, garlands of flowers, and chowries [4] They carried golden pitchers of water as a mark of auspiciousness and flew a flag, marked with a special emblem, which proclaimed who the chariot-fighter was [5]

Weapons of various kinds were used Of these the bow and the arrows, the mace and the sword were the principal. Javelins (*tomarah*) and a weapon known as śakti were also in use [6] What the exact form of the śakti was is not quite clear It was apparently a pointed weapon, furnished with golden bells and studded with jewels It blazed in its

(1) Read 'कथ द्विरदतुरगमचरणचारिणा महान्नादो बलानाम्' p 65 'हतगजवाजिनरकलेवरसहस्रमदर्भ०' p 95 and 'उभयबलमिलद्दीप्यमानकरितुरगपदातिसमुद्भूतधूलिनिकरेण पर्यस्ततत्तद्गजघटासघातेन च' p 108.

(2) Note 'कथमेत महारथा कर्णादयोऽपि' p 65

(3) See iii 28 wherein Droṇa is referred to as atiratha

(4) Vide 'उद्घातक्वणिताविलोलहेमघण्ट प्रालम्बद्विगुणितचामरप्रहास ।' ii. 29, '०कृतकलकलकिङ्किणीजालमालिना रथन' p 95

(5) Read 'धवलचपलचामर[illegible]म्बितखर्[illegible]कलश[illegible]लुना शिखराबद्धवैजयन्तीसूचितेन रथेन' p 95

(6) Read 'भो भा, अस्मद्दर्शनभयस्खलितकार्मुककृपाणतोमरशक्तय कौरवचमूभटा' p. 96.

career towards the target[7] We are told Arjuna threw a śakti at Vrssasena, who cut it into three with crescent-shaped arrow[8] We know from the Mahābhārata that Karna killed Ghatotkaca by means of a śakti, which had been obtained from Indra and had been reserved for Arjuna

Besides these certain consecrated weapons, called astras, were used[9] Apparently they were simple arrows that received miraculous powers when consecrated by the muttering of sacred charms Separate charms were necessary for their discharge and withdrawal

But the chief weapons were the bow and the arrows Archers were so skilful in discharging arrows that it was impossible to observe when they drew them out of the quiver, placed them on the bow-string, took the aim and discharged them at the enemy[10] A wonderfully large supply of arrows was evidently carried by each great warrior in his chariot Thus we find that Krpa stopped the progress of hostile troops by 'a shower of arrows' (p 95) and Karna also 'rained a shower of arrows' (p 107) when he attacked Bhīmasena Vrsasena covered Arjuna's chariot with dark-coloured arrows as a tree in blossom is covered with bees (p 110) Later on the same young warrior enveloped Arjuna's body with 'thousands of arrows' (p 110) Arjuna of course was the most dexterous archer of them all He was so quick in the discharge of arrows that in his fight with Karna and Vrsasena he arranged two rivers of arrows flowing in the direction of their chariots At this time the arrows shot by Arjuna were so numerous

(7) Note 'ततश्च देव किरीटिना गृहीता रथोत्सङ्गात् कणत्कनककिङ्किणी-जालझङ्कारविराविणी . निशितश्यामलस्निग्धमुखी त्रिविधरत्नप्रभाभा-सुरभीषणरमणीयदर्शना शक्तिः' and 'प्रज्वलन्ती शक्तिं प्रस्य' p 115

(8) See 'ततो देव कुमारवृषसेनेना ... अर्धपथ एव त्रिधा कृता शक्तिः' p 116

(9) Note 'अस्त्रज्वालावलीढप्रतिबलजलधरन्तरावारमाणे' ... 7n and 'तान्ये वाहितशस्त्रसरगुरुण्यस्त्राणि भास्वन्ति मे' ... 33c.

(10) See 'अविज्ञातसंधानमोक्षनिक्षिप्तशरासारवर्षिणा' p 107 and 'अविभावित-तूणीरमुखधनुर्गुणगमनशरसंधानमोक्षचक्रकरतलेन कुमारवृषसेनेन' p 111

that heaven and earth were filled therewith and nothing could be seen (p 117).

These descriptions of the discharge of countless arrows, which are of course copied from the Mahābhārata, must be regarded as gross exaggerations For otherwise we should have to suppose that the arrows of ancient times were rather harmless affairs For how could a man, whose body was covered with thousands of arrows, remain alive?

Warriors used to wear armours [11] These apparently gave them protection against arrows, though many a time the armours were pierced through by the arrows

The bows were supplied with powerful strings which produced a twanging noise that resembled the thunder of clouds (p 107) Scars were produced on the left wrists (ii 27) by the striking of the bow-strings and were regarded as decorations by warriors

Great commanders carried swords with them The sword apparently was an emblem of office, even as in modern times But the ancient sword was not the harmless thing of modern days Dhrstadyumna cut the head of Drona with a sword (p 62) When Aśvatthāman and Karna fall out, they draw swords and become ready to kill each other (p 87) Karna thinks of cutting Aśvatthāman's raised foot with his sword (p 87) and when Aśvatthāman vows not to take any active part in the war, it is the sword that he throws down as a symbol of his abandonment of all weapons (p 90)

The mace was another common weapon It was a weapon in which a few specialised Balarāma was the best mace-fighter of the time and both Bhīmasena and Duryodhana were his pupils in that art Duryodhana possessed greater skill than Bhīmasena and was Balarāma's favourite pupil Bhīmasena had strength on his side [12] The last fight of the war viz the fight between Bhīmasena and Duryodhana was a mace-fight Of the younger warriors Vrsasena was fond of mace-fight [13]

(11) Read 'कङ्कटोन्मुक्तदेहे' ii 27 and घनसन्नाहजालदुर्भेद्यमुखे कङ्कवदनै p. 104.

(12) See vi. 13 and 16

(13) Not 'गदायुद्धप्रिय' p 116, occurring in Duryodhana's lamentations addressed to Vṛṣasena.

The battle-field presented a terrible appearance Rivers of blood flew and a regular quagmire was produced from the blood, fat, flesh and marrow of men and animals killed. Chariots sometimes stuck in this and valiant foot-soldiers had to plant their feet on these chariots in order to effect further advance [14]

The size of the armies was very large. The white umbrellas that were carried with them produced the illusion of a forest of white lotuses As the armies moved from one place to another, or met in an encounter, huge clouds of dust were raised and the sun and even the entire sky were obscured.[15]

There were certain laws of war that were scrupulously observed. Thus, every day the fight closed with the sunset and during the night people searched for the bodies of their dead relatives on the battle-field and consigned them to the fire (v 36) Surprise, which is regarded as the most important principle of modern war-fare, was looked down upon in epic India It was unchivalrous to take the enemy unawares and to attack him while he was unprepared Warriors therefore blew their conches to announce their arrival, when they wanted to attack an enemy (p. 108) Fights apparently took place at close quarters. For, before they actually commenced and even during their course, wordy defences were thrown at each other by the combatants (pp 109-110 113 and 116)

At the head of the army was the Commander-in-Cchief Dhṛṣṭadyumna was the Commander-in-Chief of the Pāṇḍavas all through the war The supreme command of the Kaurava army on the other hand passed successively from Bhiṣma to Droṇa, Karṇa, Śalya and Aśvatthāman It is impossible to find out what exactly was the relation of the Commander-in-Chief with the king and warriors of the royal family on the one hand with other army commanders on the other It would seem that the Commander-in-Chief's position was more of honour than of duty. He apparently had no control or authority over other commanders that were supposed to fight under him. For, had it not been so, Aśvatthāman would never have dared to behave in the way he is depicted to have done in Act iii. Why was he allowed by King Duryodhana to flout the new

(14) Read i 27 and pp 60-61.

(15) See ii. 27c and p. 106

Commander-in-Chief's authority and even to be ready to strike at him? Why did Duryodhana in his capacity as King, or Karna in his capacity as Commander-in-Chief, not put Aśvatthāman under arrest and dismiss him from the army or order him to be executed for gross insubordination? Even the king was apparently helpless to prevent this unseemly quarrel between two of his best generals Apart from the question as to who was the aggressor in this quarrel between Aśvatthamān and Karna, the fact that such a quarrel at all took place shows that there was something fundamentally wrong with the army-organization of ancient India

And that fundamental defect of ancient Indian armies was the absence of proper discipline Discipline, which includes the subordination of personal interests and ambition, was apparently unknown in ancient India Each commander fought more or less on his own and there was no central authority that exercised effective control over them all Commanders apparently thought more about themselves and their interests than about the cause they were fighting for Drona really had no business to lay down his arms when he learnt the news of the death of his beloved son By doing so he showed that he valued private affection more than public duty The same tendency is found in the history of Hindu India in recent times On the same battle-field, hundreds of years after Drona, in 1761 A D , Bhausaheb Peshwa acted in a similar manner When Vishvasrao fell, he dismounted his elephant and sought his ruin Here we had a repitition of the same deplorable preference shown to private grief at the cost of higher duties and responsibilities

भट्टनारायणकृतम्

वेणीसंहारम्

•

Text with Translation

श्रीवेङ्कटेशो विजयते

वेणीसंहारम्

प्रथमोऽङ्कः

निषिद्धैरप्येभिर्लुलितमकरन्दो मधुकरैः
करैरिन्दोरन्तश्छुरित इव संभिन्नमुकुलः ।
विधत्तां सिद्धिं नो नयनसुभगामस्य सदसः
प्रकीर्णः पुष्पाणां हरिचरणयोरञ्जलिरयम् ॥ १ ॥

अपि च ।

कालिन्द्याः पुलिनेषु केलिकुपितामुत्सृज्य रासे रसं
गच्छन्तीमनुगच्छतोऽश्रुकलुषां कंसद्विषो राधिकाम् ।
तत्पादप्रतिमानिवेशितपदस्योद्भूतरोमोद्गते-
रक्षुण्णोऽनुनयः प्रसन्नदयितादृष्टस्य पुष्णातु वः ॥ २ ॥

ACT I

May this cavityful of flowers, the juice in which is stirred (*lulita*) by bees [as they hover about it], though warded off, the buds in which are fully (sam) blown and which consequently appears as though inlaid with (*churita*) the rays of the moon on the inside, bring to us, as it is scattered about at the feet of Hari, [such] success [in our performance] as would prove delightful to the eyes of this assembly

And also, 1

May the unbaffled conciliation [of his beloved] on the part of the enemy of Kamsa [that is, Lord Kṛṣṇa] who followed Rādhikā, as she, becoming angry in the course of their sports on the sands of the Kālindi and renouncing [all] interest in the Rāsa dance, was walking away, bedimmed with tears, who, as he planted his steps of the imprints of her feet felt his hair standing on end [through excess of joy], and was [at last] looked at by his beloved with a pleased
you on to prosperity.

अपि च ।

दृष्टः सप्रेम देव्या किमिदमिति भयात् सम्भ्रमाच्चासुरीभिः
शान्तान्तस्तत्त्वसारैः सकरुणमृषिभिर्विष्णुना सस्मितेन ।
आकृष्यास्त्रं सगर्वैरुपशमितवधूसम्भ्रमैर्दैत्यवीरैः
सानन्दं देवताभिर्मयपुरदहने धूर्जटिः पातु युष्मान् ॥ ३ ॥

(नान्द्यन्ते ।)

सूत्रधारः—अलमतिविस्तरेण ।

श्रवणाञ्जलिपुटपेयं विरचितवान् भारताख्यममृतं यः ।
तमहमरागमकृष्णं कृष्णद्वैपायनं वन्दे ॥ ४ ॥

And also,

May Dhūrjati [that is, Lord Śiva], who, at the [time of the] burning of the cities [constructed] by Maya, was gazed upon with affection by the goddess [Pārvatī], with fright and confusion by the demonesses who wondered what that [phenomenon] meant, with compassion by sages whose strength lay in a quiet soul (*antastattvam*), with a smile by Viṣṇu, with hauteur by the demon warriors who drew their weapons and [at the same time] allayed the panic of their wives [and] with delight by the deities, protect you 3

(*At the end of the Benediction*)

Stage-Manager—Enough of prolixity.

I bow to that Kṛṣṇadvaipāyana, who is free from passion and free from ignorance, and who manufactured the nectar, called the Bhārata, which is fit to be drunk with the hollow cavity of the hands in the form of the ears. 4

१ 'संभ्रमादासुरीभिः' ग-द. २ 'आदायास्त्रं' ग-द. ३ 'अतिप्रसङ्गेन' ग-द-ज
४ 'अतृष्णम्' ग.

(समन्तादवलोक्य ।) भवन्त परिषदग्रेसरा , विज्ञाप्यं न· किंचिदस्ति ।

कुसुमाञ्जलिरपर इव प्रकीर्यते काव्यबन्ध एषोऽत्र ।
मधुलिह इव मधुबिन्दून् विरलानपि भजत गुणलेशान् ॥ ५ ॥

तदिद कवेर्मृगराजलक्ष्मणो भट्टनारायणस्य कृतिं वेणीसहार नाम नाटकं प्रयोक्तुमुद्यता वयम् । तदत्र कविपरिश्रमानुरोधाद्वा उदात्तकथावस्तुगौरवाद्वा नवनाटकदर्शनकुतूहलाद्वा भवद्भिरवधान दीयमानमभ्यर्थये ।

(नेपथ्ये) भाव, त्वर्यता त्वर्यताम् । एते खल्वार्यविदुराज्ञया पुरुषा सकलमेव शैलूषजनं व्याहरन्ति-' प्रवर्त्यन्तामपरिहीयमानमातोद्यविन्यासादिका विधय । प्रवेशकाल किल तत्रभवत. पाराशर्यनारदतुम्बरुजामदग्न्यप्रभृतिभिर्मुनिवृन्दार-

(*Looking around*) Worthy leaders of the assembly, there is something which we have to submit [to you]

Like another cavityful of flowers, a poetic composition is here (*esah*) scattered before you (*atra*) Accept [please] the particles of excellence, though far and few between, even like bees the drops of honey 5

Here then we are prepared to represent a drama named Veṇīsamhāra, the composition of the poet Bhatta-Nārāyana, whose distinctive emblem is Lion (*Mrgarāja*—Lord of beasts). Therefore, I request you to pay attention to this [performance], whether out of regard for the labours of the poet, or out of reverence for the sublime plot of the story, or out of curiosity to witness a new drama

(*Behind the curtain*) Honoured Sir, make haste, make haste! Here indeed at the command of worthy Vidura the officers (*purusah*) are calling upon the entire body of actors thus (*iti*)—"Let [all] operations such as the disposition of the musical instruments be commenced so as to leave no defect. This verily is the time of the arrival (lit entrance) of the revered son of Devakī [that is, Kṛṣna], holder of the wheel in his hand, who is followed by prominent sages such as the son of Parāśara [that is, Vyāsa], Nārada, Tumbaru and the son of Jamadagni [that is, Paraśurāma], who, through de-

१ 'तद् भवन्त ' ग ' तत्रभवत परिषदग्रेसरान् ' ज. २ 'अभिनवकृतिम्' द.२ ३ ' अपरिहीयमानम ' इति नास्ति ग-द-पुस्तकयो

कैरनुगम्यमानस्य भरतकुलहितकाम्यया स्वयं प्रतिपन्नदौत्यस्य देवकीसूनोश्चक्रपाणेर्महाराजदुर्योधनशिबिरं प्रति प्रस्थातुकामस्य ' इति ।

सूत्रधारः—(आकर्ण्य । सानन्दम् ।) अहो नु खलु भोः, भगवता सकलजगत्प्रभवस्थितिनिरोधप्रभविष्णुना विष्णुनाद्यानुगृहीतमिदं भरतकुलं सकलं च राजचक्रमनयोः कुरुपाण्डवराजपुत्रयोराहवकल्पान्तानलप्रशमहेतुना स्वयं सन्धिकारिणा कंसारिणा दूतेन । तत्किमिति पारिपार्श्विक, नारम्भयसि कुशीलवैः सह संगीतकम्।

(प्रविश्य।) **पारिपार्श्विकः**—भवतु । आरम्भयामि । कतमं समयमाश्रित्य गीयताम् ।

sire for the good of the family of Bharata, has personally assumed the role of a mediator and who is desirous, of starting for the camp of the great king, Duryodhana."

Stage-Manager—(*Having heard With joy*) Ha, now, indeed, oh! The devine Visnu, who possesses the power of creating, sustaining and destroying the whole world, has today done a favour to this Bharata-family and [also] to the whole body of kings in that He, the enemy of Kamsa, has personally become the messenger, negotiating peace, and [thus] the cause of extinguishing the fire of world-destruction in the form of the [impending] war between the Kuru and the Pāndava princes. Then, why is it, [O] Assistant, that you do not commence the concert in company with the actors.

(*Entering*) **Assistant**—Let [it] be [so]. I shall begin. Concerning which season should [the song] be sung?

Stage-Manager—Why, let the music proceed with reference to this very autumnal season, the [entire] group of quarters in which is rendered white with the pollen of Saptacchada and Kāśa flowers and of the [expanding-in-the-night] Kumuda and [white] Puṇḍarīka lotuses, and with the moonlight, stars, planets and the Krauñca birds [herons]. Thus indeed in this autumn, 6

The swans (*dhārtarāṣṭrāḥ*) of beautiful wings and of sweet notes, who deck the quarters [as they fly along]

१ ' वनशिबिरसंनिवेशं ' ज. २ वाक्यमिदं ' नेपथ्ये पठति ' इ-पुस्तकम्. ३ ' संगीतकमेलकम् ' ज.

सूत्रधार —नन्वमुमेव तावच्चन्द्रातपनक्षत्रग्रहक्रौञ्चहससतच्छदकुमुदपुण्डरीककाशकुसुमपरागधवलितदिङ्मण्डल स्वादुजलजलाशय शरत्समयमाश्रित्य प्रवर्त्यता सगीतकम् । तथा ह्यस्या शरदि

सत्पक्षा मधुरगिर प्रसाधिताशा मदोद्धतारम्भा ।
निपतन्ति धार्तराष्ट्रा कालवशान्मेदिनीपृष्ठे ॥ ६ ॥

पारिपार्श्विकः—(ससंभ्रमम् ।) भाव, शान्त पापम् । प्रतिहतममङ्गलम् ।

सूत्रधारः—(सवैलक्ष्यस्मितम् ।) मारिष, शरत्समयवर्णनाशंसया हसा धार्तराष्ट्रा इति व्यपदिश्यन्ते ।

पारिपार्श्विकः—न खलु न जाने । कित्वमङ्गलाशंसयास्य वो वचनस्य यत्सत्य कम्पितमिव मे हृदयम् ।

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and whose activities are wild through joy, descend [from the Mānasa lake] on the surface of the earth through the influence of the season 6

[*Or punningly*]

The sons of Dhrtarāstra, who have good allies, who are sweet of speech, who have conquered all quarters and whose activities are arrogant through the intoxication [of wealth and power] fall [dead] on the surface of the earth through the power of Fate. 6

Assistant—(*In confusion*) Honoured Sir, may sin be allayed! May evil be averted!

Stage-Manager—(*With a smile of bewilderment*) Mārisa, in my desire (*āśamsā*) to describe the autumnal season I referred to the swans as dhārtarāstras

Assistant—Not indeed that I do not know! But owing to the indication (*āśamsā*) of inauspicious things [conveyed] by your speech, my heart, to tell you the truth, as it were, trembled

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१ 'ग्रह' इति नास्ति ग-द पुस्तकयोः २ 'कोकनद' ग-ज.

सूत्रधारः—मारिष, ननु सर्वमेवेदानीं प्रतिहतममङ्गलं स्वयं प्रतिपन्नदौत्येन सन्धिकारिणा कंसारिणा। तथा हि।

निर्वाणवैरदहनाः प्रशमादरीणां
नन्दन्तु पाण्डुतनयाः सह माधवेन।
रक्तप्रसाधितभुवः क्षतविग्रहाश्च
स्वस्था भवन्तु कुरुराजसुताः सभृत्याः ॥७॥

(**नेपथ्ये** । साधिक्षेपम् ।) आः दुरात्मन् वृथामङ्गलपाठक शैलूषापसद

लाक्षागृहानलविषान्नसभाप्रवेशैः
प्राणेषु वित्तनिचयेषु च नः प्रहृत्य।

Stage-Manager—Mārisa, why, exactly the whole of the evil is now averted by the enemy of Kamsa, who is negotiating peace, having personally accepted the role of a mediator. So, surely,

May the sons of Pāṇḍu, whose fire of hostility is quenched owing to the reconciliation of their enemies, rejoice in company with Mādhava And may the sons of the Kuru-king [Dhṛtarāstra], who have restored (*prasādita*) [their legitimate share of] the land to the [Pāṇḍavas, who thus become] attached [to them], and who [consequently] have ended war (*vigrahaḥ*), rest at ease along with their attendants.

[*Or punningly*] 7

May the sons of Pāṇḍu, who have quenched the fire of their hostility by the annihilation of their enemies, rejoice in company with Mādhava And may the sons of the Kuru-king who have decorated the earth with their gore and have their bodies (*vigrahah*) destroyed, be the residents of heaven (*svar*) [that is, die] along with their servants 7

(*Behind the curtain Reprovingly*) Ah, (you) villain, chanter of a vain auspicious blessing, wretch of an actor,

Will the sons of Dhṛtarāṣṭra, after having struck at our lives and our heaps of wealth by [intending to set]

आकृष्य पाण्डववधूपरिधानकेशान्[1][2]
स्वस्था भवन्ति मयि जीवति धार्तराष्ट्रा ॥८॥

(सूत्रधारपारिपार्श्विकावाकर्णयतः ।)

पारिपार्श्विकः—भाव, कुत एतत् ।

सूत्रधारः—(पृष्ठतो विलोक्य ।) अये, एष खलु वासुदेवगमनात्कुरुसंधानममृष्यमाणः पृथुललाटतटघटितविकट[3]कीनाशतोरणत्रिशूलायमानभीषणभ्रुकुटिरापिबन्निव नः सर्वान् दृष्टिपातेन सहदेवेनानुगम्यमानः क्रुद्धो भीमसेन इत एवाभिवर्तते । तन्न युक्तमस्य पुरतः स्थातुम् । तदित आवामन्यत्र गच्छावः । (निष्क्रान्तौ)

इति प्रस्तावना ।

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fire to the house of lac [in which they had lodged us], by [administering me] poisoned food and by [cunningly effecting our] entrance into the gambling hall, and [above all] after having dragged the garment and hair of the bride of the Pāndavas, rest at ease, while I am alive? 8

(*The Stage-Manager and the Assistant listen*)

Assistant—Honoured Sir, whence [comes] this [utterance]?

Stage-Manager—(*Looking behind*) Oh, here to this very side is advancing the enraged Bhīmasena, who cannot tolerate peace with the Kurus [that is likely to be brought about] by the departure of Vāsudeva [to their camp], who, with his fierce frown formed on his broad forehead and resembling and dreadful trident on the arch of Death (*Kīnāśah*), is as it were drinking us all by the glance of his eyes, and who is followed by Sahadeva It is, therefore, not proper to stand in his front So from here let us go elsewhere. (*Both go out*)

END OF PROLOGUE

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१ 'आकृष्ट केशा' ग-द   २ 'कथमयम्' द-ज.   ३ 'विकटभ्रुकुटिना

(ततः प्रविशति सहदेवेनानुगम्यमानः क्रुद्धो भीमसेन ।)

भीमसेन —आ दुरात्मन् वृथामङ्गलपाठक शैलूषापसद । 'लाक्षागृहानल–' (१-८) इत्यादि पुनः पठति ।)

सहदेवः—(सानुनयम् ।) आर्य, मर्षय मर्षय । अनुमतमेव नो भरतपुत्रस्यास्य वचनम् । पश्य । निर्वाणवैरदहना[1] इति यथार्थमेव । सभृत्या कुरव क्षतजालकृत वसुन्धरा क्षतशरीराश्च स्वर्गस्था भवन्त्विति ब्रवीति ।

भीमसेन —(सोपालम्भम् ।) न खलु न खल्वमङ्गलानि चिन्तयितुमर्हन्ति भवन्त. कौरवाणाम् । संबेयास्ते भ्रातरो युष्माकम् ।

सहदेव —(सरोषम्) आर्य,

धृतराष्ट्रस्य तनयान् कृतवैरान् पदे पदे ।
राजा न चेन्निषेद्धा स्यात्क क्षमेत तवानुज ॥९॥

(Then enters Bhīmasena enraged, being followed by Sahadeva)

Bhimasena—Ah, villain, chanter of a vain auspicious blessing, wretch of an actor, (*Repeats again*, I 8 'Will the sons of Dhrtarāstra etc')

Sahadeva—(*Persuasively*) Noble Sir, have mercy, have mercy The words of this son of Bharata [that is, actor] are indeed (*eva*) agreeable to us, See 'Who have quenched the fire of their hostility'—[all] this is just appropriate 'May the Kurus, who have decked the earth with their blood and whose bodies are destroyed, be the residents of heaven' —thus says he!

Bhimasena—(*Tauntingly*) Not indeed, not indeed, is it proper for you to think inauspicious things about the Kauravās! For you they are brothers [by all means] fit to be treated with!

Sahadeva—(*In anger*) Noble Sir,

Which of your younger brothers would forgive the sons of Dhrtarāṣṭra, who have caused provocation at every step, if the king [that is, Yudhisthira] were not to prohibit? 9

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१ 'निर्वाणवैरदहना इति पठित्वान्यथाभिनयति ' इति नाट्योक्तिरनयोर्वाक्ययो स्थाने दृश्यते वृ-ज-पुस्तकयो

भीमसेनः—एवमिदम् । अत एवाहमद्यप्रभृति भिन्नो भवद्भ्यः । पश्य ।

प्रवृद्ध यद्वैर मम खलु शिशोरेव कुरुभि-
र्न तत्रार्यो हेतुर्न भवति किरीटी न च युवाम् ।
जरासंधस्योर स्थलमिव विरूढ पुनरपि
क्रुधा संधिं भीमो विघटयति यूय घटयत ॥१०॥

सहदेवः—(सानुनयम् ।) आर्य, एवमतिसम्भृतक्रोधेषु युष्मासु कदाचित् खिद्यते गुरुः ।

भीमसेनः—किं नाम कदाचित् खिद्यते गुरुः । गुरुः खेदमपि जानाति । पश्य ।

तथाभूता दृष्ट्वा नृपसदसि पाञ्चालतनया
वने व्याधैः सार्धं सुचिरमुषित वल्कलधरैः ।

Bhimasena—So it is Hence, to be sure, I am from to-day separated from you See,

Indeed, with regard to that enmity of mine with the Kurus, which grew up while yet I was a child, neither our noble brother [that is Yudhisthira], nor Kirītin [that is, Arjuna] nor you two [that is, Nakula and Sahadeva] have been the cause Bhīma shall break up in rage the peace, though effected again, even like the broad (*sthalam*) chest of Jarāsandha, though healed up again [and again] You [try to] bring it about, [let me see] 10

Sahadeva—(*Persuasively*) Noble Sir, when you are thus exceedingly enraged, our worthy brother [that is, Yudhīsthira] will perhaps get angry (*khidyate*)

Bhimasena—Is it possible that our worthy brother will perhaps get angry? Does our worthy brother know what anger (*khedah*) also is? Think

Having [helplessly] witnessed the daughter of the Pāñcāla king [that is, Drupada] reduced to that condition in the assembly of kings, we lived for a very (*su*) long time in the forest, dressed in bark-garments, in the company of hunters [Then] we dwelt at the residence of the Virāṭa king, concealing ourselves by means of occupations [most] improper! [And with all this] will

विराटस्यावासे स्थितमनुचितारम्भनिभृतं
गुरुः खेदं खिन्ने मयि भजति नाद्यापि कुरुषु ॥ ११ ॥

तत् सहदेव, निवर्तस्व । एवं चातिचिरप्रवृद्धामर्षोद्दीपितस्य भीमस्य वचनाद्विज्ञापय राजानम् ।

सहदेवः —आर्य, किमिति ।

भीमसेनः—एवं विज्ञापय ।

युष्मच्छासनलङ्घनाम्भसि मया मग्नेन नाम स्थितं
प्राप्ता नाम विगर्हणा स्थितमता मध्येऽनुजानामपि ।
क्रोधोल्लासितशोणितारुणगदस्योच्छिन्दतः कौरवा-
नद्यैकं दिवसं ममासि न गुरुर्नाहं विधेयस्तव ॥ १२ ॥ (उद्धतं परिक्रामति ।)

सहदेवः—(तमेवानुगच्छन् आत्मगतम् ।) अये, कथमार्यः पाञ्चाल्याश्चतुःशालकं प्रति प्रस्थितः । भवतु तावदहमत्रैव तिष्ठामि । (स्थितः ।)

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our worthy brother entertain anger towards me when I am enraged, [and] not yet towards the Kurus' 11

Then, Sahadeva, go back And thus request the King at the words of Bhīma ablaze with anger, increased in the course of an exceedingly long time

Sahadeva—Noble Sir, to what effect?

Bhimasena—Report in this way

I prefer (*nāma*) to remain plunged in the sin of transgressing your command, I consent to undergo (*nāma*) censure, incurred even in the midst of younger brothers, keeping to their bounds To-day for [just] one day—you are not my worthy brother [whom I must obey], nor am I your obedient servant (*vidheyah*), while brandishing up (*ut*) in anger my mace, gory with blood, I annihilate the Kauravās 12

(*Walks about haughtily*)

Sahadeva—(*Just following him To himself*) Oh, how, my noble brother has started towards the quadrangle of Pāñcālī! Well, I shall then stay just here

(*Halts*)

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१ 'चापि' ज २ 'लङ्घनाम्भसि' ग-द ३ 'प्रविष्ट' ग-द

भीमसेनः—(प्रतिनिवृत्त्यावलोक्य च ।) सहदेव, गच्छ त्वं गुरुमनुवर्तस्व। अहमप्यायुधागारं प्रविश्यायुधसहायो भवामि ।

सहदेवः—आर्य, नेदमायुधागारम्, पाञ्चाल्याश्चतु शालकमिदम् ।

भीमसेनः—(सवितर्कम् ।) किं नाम नेदमायुधागारम्, पाञ्चाल्याश्चतु-शालकमिदम् । (विचिन्त्य सहर्षम् ।) आमन्त्रयितव्यैव मया पाञ्चाली । (सप्रणयं सहदेवं हस्ते गृहीत्वा ।) वत्स, आगम्यताम् । यदार्यः कुरुभिः सधान-मिच्छन्नस्मान् पीडयति तद्भवानपि पश्यतु ।

(उभौ प्रवेश नाटयतः ।)

सहदेवः—आर्य, इदमासनमास्तीर्णम् । अत्रोपविश्यार्य पालयतु कृष्णा-गमनम् ।

भीमसेनः— (उपविश्य स्मृत्वा ।) वत्स, कृष्णागमनामित्यनेनोपोद्घातेन स्मृतम् । अथ भगवान् कृष्णः केन पणेन सधिं कर्तुं सुयोधनं प्रति प्रहितः ।

Bhimasena—(*Turning round and observing*) Sahadeva, go you, [and] follow our worthy brother! I shall on my part go to the armoury and provide myself with a weapon

Sahadeva—Noble Sir, this is not the armoury This is the quadrangle of Pāñcālī

Bhimasena—(*Guessingly*) Indeed, is this not the armoury? Is this the quadrangle of Pāñcālī? (*Thinking With joy*) I *have*, to be sure, to take leave of Pāñcālī (*Affectionately taking Sahadeva by the hand*) Dear brother, come on That our worthy brother in his desire to effect peace with the Kurus, is tormenting us—that you can also see

(*Both gesticulate entrance*)

Sahadeva—Noble Sir, here is a seat spread out Let my noble brother sit here and await the arrival of Kṛṣṇā [that is, Draupadī]

Bhimasena—(*Sitting Remembering*) Dear brother, by your having introduced (*upodhātah*) [the expression] 'the arrival of Krsnā' [in your speech], I am reminded [of the arrival of Kṛṣna who has gone on a mission of peace] Well, on what condition has the revered Krsna been deputed to Suyodhana to arrange a peace?

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१ 'प्रकारेण' ग-द

सहदेव —आर्य पञ्चभिर्ग्रामै ।

भीमसेन —(कर्णौ पिधाय ।) अहह, देवस्याजातशत्रोरप्ययमीदृशस्तेजोपकर्ष इति यत्सत्य कम्पितमिव मे हृदयम् । (परिवृत्य स्थित्वा ।) तद्वत्स, न त्वया कथित न च मया भीमेन श्रुतम् ।

यत्तदूर्जितमत्युग्र क्षात्र तेजोऽस्य भूपते ।
दीव्यताक्षैस्तदानेन नून तदपि हारितम् ॥ १३ ॥

(नेपथ्ये ।) समस्ससदु समस्सदु भट्टिणी । [समाश्वसितु समाश्वसितु भट्टिनी ।]

सहदेव —(नेपथ्याभिमुखमवलोक्यात्मगतम् ।) अये कथ याज्ञसेनी मुहुरुपचीयमानबाष्पपटलस्थगितनयना आर्यसमीपमुपसर्पति तत्कष्टतरमापतितम्

यद्वैद्युतमिव ज्योतिरार्ये क्रुद्धेऽद्य सम्भृतम् ।
तत् प्रावृडिव कृष्णेय नून सवर्धयिष्यति ॥ १४ ॥

(तत प्रविशति यथानिर्दिष्टा द्रौपदी चेटी च ।)
(द्रौपदी सास्र निश्वसिति ।)

Sahadeva—Noble Sir, with five villages

Bhimasena—(*Shutting his ears*) Alas, my heart, to tell you the truth, trembles as it were, to see such loss of spirit here on the part of even His Majesty Ajātaśatru ! (*Turning round and sitting*) Therefore, dear brother, you have not reported nor have I, Bhīma as I am, heard [this condition]

Even that lofty, exceedingly terrible, princely (*ksātra*) lustre, which [once belonged] to this King, has surely been gambled away by him then, while playing with the dice ! 13

(*Behind the curtain*) Let my Queen take courage, take courage.

Sahadeva—(*Looking at the curtain To himself*) Oh, how, Yājñasenī [that is, Draupadī] is approaching the vicinity of my noble brother, with her eyes concealed by a veil of tears that are now and then gathering up So an extremely sad situation has developed !

That lustre, as of lightning, which to-day has gathered together (*sam*) in my noble brother, who is enraged,

१ आर्यकोपेन ' ग

चेटी—समस्ससदु समस्ससदु भट्टिणी । अवणइस्सदि दे मण्णु णिचाणुबद्ध-कुरुवेरो कुमालो भीमसेणो । [समाश्वसितु समाश्वसितु भट्टिनी । अपनेष्यति ते मन्यु नित्यानुबद्धकुरुवैर. कुमारो भीमसेनः ।]

द्रौपदी—हञ्जे बुद्धिमदिए, होदि एद जइ महाराओ पडिऊलो ण भवे । ता णाह पेक्खिदु तुवरदि मे हिअअ । [हञ्जे बुद्धिमतिके, भवत्येतद्यदि महाराज. प्रतिकूलो न भवेत् । तन्नाथ प्रेक्षितु त्वरते मे हृदयम् ।]

चेटी--(विलोक्य ।) एसो कुमालो चिट्ठदि । ता णं उवसप्पदु भट्टिनी । [(विलोक्य ।) एष कुमारस्तिष्ठति । तदेनमुपसर्पतु भट्टिनी ।] (परिक्रामत)

द्रौपदी--हञ्जे, कहेहि णाहस्स मह आगमण । [हञ्जे, कथय नाथस्य ममागमनम् ।]

चेटी--ज देवी आणवेदी । (परिक्रम्योपसृत्य च ।) जअदु जअदु कुमालो । [यद्देव्याज्ञापयति । परिक्रम्योपसृत्य च ।) जयतु जयतु कुमार· ।]

भीमसेन —(अशृण्वन् सक्रोधम् । 'यत्तदूर्जितम्' (१।१३) इति पुनःपठति ।)

चेटी —(परिवृत्य) भट्टिनी, पिय दे णिवेदेमि । परिकुविदो विअ कुमालो लक्खीअदि [भट्टिनि, प्रिय ते निवेदयामि । परिकुपित इव कुमारो लक्ष्यते ।]

Kṛṣṇā will surely augment, even like the rainy season ! 41

(*Then enter Draupadī as described and a maid*)

(*Draupadī tearfully heaves a sigh*)

Maid—Let my Queen take courage, take courage Prince Bhīmasena, who has formed eternal enmity with the Kurus, will remove your grief

Draupadī—Dear Buddhimatikā, [certainly] would this happen, if His Majesty were not opposed [to it] ? Therefore, my heart is in a hurry to see my lord

Maid—(*Observing*) Here is the Prince Therefore let my Queen approach him (*They both move on*)

Draupadī—Dear, report my arrival to my lord

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१ 'महाराअस्स पडिऊलो हुविस्सति (महाराजस्य प्रतिकूलो भविष्यति)' ग–द २ अत पर ' ता अदेसेहि मे णाहस्य वासभवन (तदादेशय मे नाथस्य वासभवनम्)' इति द्रौपदीवाक्यत्वेन, तत ' एदु एदु भट्टिणी (एत्वेतु भट्टिणी) ' इति चेटीवाक्यत्वेन, पुनश्च ' इति परिक्रामत ' इति नाट्योक्त्यनन्तरम् ' एद वासभवण । एत्थ पविसदु भट्टिणी (एतद्वासभवनम् । अत्र प्रविशतु भट्टिनी) ' इति चेटीवाक्यत्वेन च पठति ज-पुस्तकम् ।

द्रौपदी—हञ्जे, जइ एव्वं ता अवहीरणावि एसा म आसासअदि । ता एअन्ते उवविट्ठा भविअ सुणोमि दाव णाहस्स ववसिदं । [हञ्जे, यद्येवं तदवधीरणाप्येषा मामाश्वासयति । तदेकान्त उपविष्टा भूत्वा शृणोमि तावन्नाथस्य व्यवसितम् ।]

(उभे तथा कुरुतः ।)

भीमसेन—(सक्रोधं सहदेवमधिकृत्य ।) किं नाम पञ्चभिर्ग्रामैः सन्धिः ।

मथ्नामि कौरवशतं समरे न कोपाद्
दुःशासनस्य रुधिरं न पिबाम्युरस्तः ।
सञ्चूर्णयामि गदया न सुयोधनोरू
संधिं करोतु भवतां नृपतिः पणेन ॥ १५ ॥

द्रौपदी—(सहर्षम् । जनान्तिकम् ।) णाह, अस्सुदपुव्वं क्खु दे एदिसं वअणं । ता पुणो पुणो दाव भणाहि । (नाथ, अश्रुतपूर्वं खलु ते ईदृशं वचनम् । तत्पुनःपुनस्तावद्भण ।]

Maid—As the Queen commands (*Walking round and approaching*) May the Prince, be victorious, be victorious
Bhimasena—(*Not listening In anger recites again* 1 13 'Even that lofty etc
Maid—(Returning) My queen, I have to report to you a glandsome news The Prince appears to be as though enraged

Draupadi—Dear, if so, then even this disregard [in not noticing my arrival], brings me consolation Therefore, taking a seat in a secluded place I [shall] just hear the determination of my lord

(*Both do so*)

Bhimasena—(*Angrily, addressing Sahadeva*) What! I should like to know (*nāma*), peace with five villages!

Shall I not in anger destroy the hundred Kauravās in battle? Shall I not drink the blood of Duśśāsana from his chest? Shall I not pound with my mace the thighs of Suyodhana? Let *your* king, [if he likes], make peace on [that] condition! 15

Draupadi—(*Joyfully Aside*) My lord, unheard-of-before is indeed such utterance of yours Therefore just say it again and again.

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१ 'अतः प्राक्' अशृण्वन्नेव ' इत्यधिकं ज-पुस्तके

भीमसेनः—('मथ्नामि कौरवशतं–' १।१५ इति पुनः पठति ।)
सहदेवः—आर्य, किं महाराजस्य सदेशोऽयमार्येणाव्युत्पन्न इव गृहीत ।
भीमसेनः—का पुनरत्र व्युत्पत्तिः ।
सहदेवः—आर्य, एव गुरुणा संदिष्टम् ।
भीमसेनः—कस्य ।
सहदेवः—सुयोधनस्य ।
भीमसेनः—किमिति ।
सहदेवः—इन्द्रप्रस्थं वृकप्रस्थं जयन्तं वारणावतम् ।
प्रयच्छ[1] चतुरो ग्रामान् कंचिदेकं च पञ्चमम् ॥ १६ ॥
भीमसेनः—ततः किम् ।
सहदेवः—तदेवमनया प्रतिनामग्रामप्रार्थनया पञ्चमस्य चाकीर्तनाद्विषभोजन-जतुगृहदाहद्यूतसभाद्यपकारस्थानोद्घाटनमेवेदं मन्ये ।

Bhimasena—(*Recites again* 1 15 'Shall I not in anger etc.')
Sahadeva—Noble Sir, has this message of the King been comprehended by my noble brother as being as it were void of [any] significance?
Bhimasena—What again is the significance here?
Sahadeva—Noble Sir, thus went the message of our worthy brother!
Bhimasena—To whom?
Sahadeva—To Suyodhana
Bhimasena—To what effect?
Sahadeva—

Give [us] four villages, Indraprastha, Vrkaprastha,
Jayantā and Vāranāvata and the fifth any one **16**

Bhimasena—What then?
Sahadeva—So, then, by means of this demand for villages individually named and owing to the non-mention of the fifth, I think, [our worthy brother] has thus really (*eva idam*) brought in a prominent way to the notice [of Suyodhana] the places of grievous wrongs [done to us] such as poisoned food, burning the house of lac and [tempting us into] the gambling hall.

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1 'देहि मे चतुरो ग्रामान् पञ्चमं कंचिदेव तु ' ग-द

भीमसेन —(सटोपम्) वत्स, एवं कृते किं भवति ।

सहदेव --आर्य, एवं कृते लोके तावत् स्वगोत्रक्षयाशङ्कि हृदयमाविष्कृतं भवति, कुरुराजस्यासंधेयता च तदैव प्रतिपादिता भवति ।

भीमसेन --मूढ, सर्वमप्येतदनर्थकम् । कुरुराजस्य तावदसंधेयता तदैव प्रतिपादिता यदैवास्माभिरितो वनं गच्छद्भिः सर्वैरेव कुरुकुलस्य निधनं प्रतिज्ञातम् । लोकेऽपि च धार्तराष्ट्रकुलक्षयः किं लज्जाकरो भवताम् । अपि च रे मूर्ख,

> युष्मान् ह्रेपयति क्रोधाल्लोके शत्रुकुलक्षयः
> न लज्जयति दाराणां सभायां केशकर्षणम् ॥ १७ ॥

द्रौपदी —(जनान्तिकम् ।) णाह, ण, लज्जन्ति एदे । तुमं वि दाव मा विसुमरेहि । [नाथ, न लज्जन्त एते । त्वमपि तावन्मा विस्मार्षीः ।]

भीमसेन —वत्स, कथं चिरयति पाञ्चाली ।

सहदेव —आर्य, का खलु वेलात्रभवत्या प्राप्तायाः । किं तु रोषावेशवशादार्योगताप्यार्येण नोपलक्षिता ।

Bhimasena—(*Vehemently*) Dear brother, what would happen when this is done?

Sahadeva—Noble Sir, when this is done, a heart, apprehensive of and consequently shrinking [from] the annihilation of one's own family, will in the first place (*tāvat*) be revealed to the world; moreover (*ca*) the irreconcileableness of the Kuru king will at the same time be proved

Bhimasena—Fool, all this also is of no use As for the irreconcileableness of the Kuru king, it was at that very time established, when, indeed, by all of us without exception (*eva*), while proceeding to the forest from here the destruction of the Kuru family was vowed And even in the world does the destruction of the family of the Dhārtarāṣṭras cause you shame? Moreover, O fool,

> Does the annihilation of the enemy's family in anger make you blush in the world? Does not the pulling of the hair of [your] wife put you to shame? 17

Draupadi—My lord, these do not feel ashamed! You also at least (*tāvat*) do not forget

१ 'लोके अपयश स्वगोत्र' गन्द

भीमसेनः—(दृष्ट्वा, सादरम् ।) देवि, वर्धितामर्षैरस्माभिरागतापि भवती नोपलक्षिता । अतो न मन्युं कर्तुमर्हसि ।

द्रौपदी—णाह, उदासीणेसु तुम्हेसु मह मण्णु, ण उण कुविदेसु । [नाथ, उदासीनेषु युष्मासु मम मन्युः, न पुनः कुपितेषु ।]

भीमसेन—यद्येवमपगतपरिभवमात्मानं समर्थयस्व । (हस्ते गृहीत्वा, पार्श्वे समुपवेश्य, मुखमवलोक्य ।) किं पुनरत्रभवतीमुद्विग्नामिवोपलक्षयामि ।

द्रौपदी—णाह, किं उव्वेअकालणं तुह्मेसु सण्णिहिदेसु । (नाथ, किमुद्वेगकारणं युष्मासु सन्निहितेषु ।)

भीमसेन—किमिति नावेदयसि । (केशानवलोक्य ।) अथवा किमावेदितेन

जीवत्सु पाण्डुपुत्रेषु दूरमप्रेषितेषु च[1] ।
पाञ्चालराजतनया वहते यदिमां दशाम् ॥१८॥

Bhīmasena—Dear brother, how, Pāñcālī is delaying!

Sahadeva—Noble Sir, indeed, a long time has passed since her ladyship's arrival here But owing to the influence of the vehemence of anger, the noble lady, though arrived, was not noticed by my noble brother

Bhīmasena—(*Observing. With courtesy*) Queen, your ladyship, though arrived was not noticed by us, as our ire was roused So it is not meet for you to entertain anger

Draupadī—My lord, my anger [rises] when you are indifferent, but not when you are enraged

Bhīmasena—If so, consider yourself as having your insults avenged (*Taking her by the hand, making her sit by his side and looking at her face*) How now do I find your ladyship dejected as it were?

Draupadī—My lord, what cause for dejection can there be when you are near?

Bhīmasena—Why is it that you do not disclose (it)? (*Looking at her hair*) Or, what need for (such) disclosure?

Since, the sons of Pāṇḍu being alive and not having travelled to a long distance, the daughter of the Pāñcāla king continues in this condition 18

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१ 'अपि' शब्द

द्रौपदी —हञ्जे बुद्धिमदिए, कहेहि णाहस्स । को अण्णो मह परिहवेण खिज्जइ ।
[हञ्जे बुद्धिमतिके, कथय नाथस्य । कोऽन्यो मम परिभवेण खिद्यते ।]

चेटी. —जं देवी आणवेदि । (भीममुपसृत्य । अञ्जलिं बद्ध्वा ।) सुणादु कुमालो। इदोवि अहिअदर अज्ज उव्वेअकालण आसी देवीए । (यद्देव्याज्ञापयति । .. शृणोतु कुमार । इतोऽप्यधिकतरमद्योद्वेगकारणमासीद्देव्या ।)

भीमसेन --किं नामास्मादप्यधिकतरम् । बुद्धिमतिके, कथय ।

कौरव्यवंशदावेऽस्मिन् क एष शलभायते ।
मुक्तवेणीं स्पृशन्नेना कृष्णां धूमशिखामिव ॥ १९॥

चेटी—सुणादु कुमालो । अज्ज क्खु देवी अम्बासहिदा सुभद्दापमुहेण सवत्तिवग्गेण परिवुदा अज्जाए गन्धालीए पादवन्दण कादुं गदा । [शृणोतु कुमार । अद्य खलु देव्यम्बासहिता सुभद्राप्रमुखेण सपत्नीवर्गेण परिवृता आर्याया गान्धार्याः पादवन्दनं कर्तुं गता ।]

भीमसेन --युक्तमेतत् । वन्द्या खलु गुरव । ततस्तत ।

Draupadi—Dear Buddhimatikā, inform my lord Who else is pained at my insult?

Maid—As my Queen commands (*Approaching Bhīma and folding her hands*) Let the Prince listen To-day a cause for dejection, greater even than this, has occurred for the Queen

Bhimasena—What, do you say (*nāma*) greater than even this? Buddhimatikā, tell [it].

Who is this that is acting the part of a moth towards [me] here (*asmin*), who am the forest conflagration to bamboos (*vaṁśah*) in the form of the family of the Kauravya [that is, Dhṛtarāṣṭra], by [rudely] touching Kṛṣṇā [that is, Draupadī] with her braid unloosed, as [by touching] the line of smoke [arising from the conflagration], which is dark and is moving in a column (*veṇī*)? 19

Maid—Let the Prince listen To-day, indeed, the Queen, accompanied by the Mother [that is, Kunti] and surrounded by the group of her co-wives headed by Subhadrā, had gone to bow down to the feet of the revered Gāndhārī.

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१ 'बद्धवेणी' ज.

चेटी.—तदो पडिणिवुत्तमाणा भाणुमदीए देवी दिट्ठा। (ततः प्रतिनिवर्तमाना भानुमत्या देवी दृष्टा।)

भीमसेन.—(सक्रोधम्।) आ. शत्रोर्भार्यया दृष्टा। स्थानं क्रोधस्य देव्या.। ततस्ततः।

चेटी—तदो ताए देवीं पेक्खिअ सहीजणदिण्णदिट्ठीए सगव्व ईसि विहसिअ भणिअं। [ततस्तया देवीं प्रेक्ष्य सखीजनदत्तदृष्ट्या सगर्वमीषद्विहस्य भणितम्।]

भीमसेन.—न केवल दृष्टा। उक्ता च। अहो किं कुर्मः। ततस्तत·।

चेटी:—अइ जण्णसेणि पंञ्च गामा पत्थीअन्ति त्ति सुणीअदि। ता कीस दाणीं वि दे केसा ण संजमीअन्ति। [अयि याज्ञसेनि, पञ्च ग्रामाः प्रार्थ्यन्त इति श्रूयते। तत् कस्मादिदानीमपि ते केशा न सयम्यन्ते]

भीमसेन.—सहदेव, श्रुतम्।

सहदेव.—आर्य, उचितमेवैतत्तस्या.। दुर्योधनकलत्र हि सा। पश्य।

Bhimasena—That is proper Elders deserve to be bowed down to. Then, [what] then?

Maid—Then while returning, the Queen was seen by Bhānumātī

Bhimasena—(*With rage*) Ah, seen by the enemy's wife! Alas, a [just] cause for the Queen's anger! Further, [what] further?

Maid—Then, having seen the Queen and cast her glance on the group of her friends, she smiled a little with pride and said

Bhimasena—Not merely seen, also addressed! Oh, what shall we do? Then, [what] then?

Maid—'O Yājñasenī [that is, Draupadī], I hear that five villages are being prayed for Then why even now are your hair not being tied?'

Bhimasena—Sahadeva, did you hear?

Sahadeva—Noble Sir, this is just befitting her! For, she is the wife of Duryodhana See

Indeed, the hearts of women become like [those of

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१ 'युक्त क्रोधस्थानम्' ग-द २ नास्तीद भीमसेनवाक्य ज-पुस्तके ३ न दृश्यते प्रथममिद वाक्य ज-पुस्तके

स्त्रीणां हि साहचर्याद्भवन्ति चेतांसि भर्तृसदृशानि ।
मधुरापि हि मूर्च्छयते विषविटपिसमाश्रिता वल्ली ॥ २० ॥

भीमसेन—बुद्धिमतिके, ततो देव्या किमभिहितम् ।

चेटी—कुमाल, जइ परिजणहीणा भवे तदो देवी भणादि । [कुमार, यदि परिजनहीना भवेत्तदा देवी भणति ।]

भीमसेन—किं पुनरभिहितं भवत्या ।

चेटी—तदो मए भणिअं । अइ भाणुमदि, तुह्माणं अमुक्केसु केसहत्थेसु कथं अह्माणं देवीए केसा संजमीअन्ति त्ति । [ततो मया भणितम् । अयि भानुमति, युष्माकममुक्तेषु केशहस्तेषु कथमस्माकं देव्याः केशाः संयम्यन्त इति ।]

भीमसेन—(सपरितोषम् ।) साधु बुद्धिमतिके, साधु । तदभिहितं यदस्मत्परिजनोचितम् । (अधीरमासनादुत्थित्य ।) भवति पाञ्चालराजतनये, श्रूयताम् अचिरेणैव कालेन

चञ्चद्भुजभ्रमितचण्डगदाभिघात-
सञ्चूर्णितोरुयुगलस्य सुयोधनस्य ।

their] husbands owing to association A creeper, though [originally] sweet, no doubt brings on a swoon, when clinging to a poisonous tree 20

Bhīmasena—Buddhimatikā, what did the Queen say then?

Maid—Prince, if she had been unaccompanied by her attendants, the Queen would have replied.

Bhīmasena—Well, what did *you* say?

Maid—Then I said thus 'O Bhānumatī, while the masses of your [that is, of you and your sister-in-law] hair are not loosed, how will the hair of our Queen be tied?'

Bhīmasena—(*With satisfaction*) Well [done], Buddhimatikā well [done] ! That you have said which was proper for our attendants (*Impatiently getting up from his seat*) Honoured daughter of the Pāñcāla King, in only a short time

Bhīma will decorate your hair, [O] Queen, with his hands reddened with the unctuous (*styāna*), coagulated (*avanadha*), thick blood of Suyodhana, whose pair

१ 'पडिहीण मम वअण भवे (परिहीन मम वचनं भवेत्)' अ.

स्त्यानावनद्धघनशोणितशोणपाणि-
रुत्तंसयिष्यति कचास्तव देवि भीमः ॥ २१ ॥

द्रौपदी--किं णाह, दुक्कर तुए परिकुविदेण। सव्वहा अणुगेह्णन्तु एद ववसिद दे भादरो। [किं नाथ दुष्कर त्वया परिकुपितेन। सर्वथानुगृह्णन्त्वेतद्व्यवसित ते भ्रातरः।

सहदेव—अनुगृहीतमेतदस्माभि।

(नेपथ्ये महान् कलकलः। सर्वे सविस्मयमाकर्णयन्ति।)

भीमसेन—

मन्थायस्तार्णवाम्भःप्लुतकुहरचलन्मन्दरध्वानधीरः
कोणाघातेषु गर्जत्प्रलयघनघटान्योन्यसंघट्टचण्डः।
कृष्णाक्रोधाग्रदूतः कुरुकुलनिधनोत्पातनिर्घातवातः
केनास्मत्सिंहनादप्रतिरसितसखो दुन्दुभिस्ताड्यतेऽयम् ॥ २२ ॥

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of thighs shall have been well (*sam*) pounded by the strokes of the terrible mace brandished in my restless arms 21

Draupadī—What is, my lord, difficult for you to accomplish, when [once] you are fully (*pari*) enraged? May your brothers support this determination [of yours] by all means!

Sahadeva—We have favoured this

(*A great noise behind the curtain All listen with amazement*)

Bhīmasena—

By whom is this drum beaten-[the drum] which is deep like the sound of the Mandāra mountain as it spinned [on its axle] with its caverns flooded with the water of the ocean agitated in the process of being churned, which is terrible like the mutual clashing of assemblages of thundering clouds of world-destruction as it receives the strokes of the sticks (*konah*), which is the harbinger of the [effects of the] wrath of Kṛṣṇā, the stormy (*nirghāta*) wind portending the destruction of the Kuru family, and the friend of the echo of our war-cry? 22

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१ ‘अपविद्ध’ ज २ ‘उत्तम्भयिष्यति’ ज ३ ‘नाथ अतिदुष्करं त्वया परिकुपितेन व्यवसितम्। तदनुमन्यतामेतद् व्यवसित देवता।’ ज ४ ‘ताडितोऽयम्।’ ग-ज

(प्रविश्य सम्भ्रान्तः) कञ्चुकी—कुमार, एष खलु भगवान् वासुदेवः—

(सर्वे कृताञ्जलय समुत्तिष्ठन्ति ।)

भीमसेनः—(ससम्भ्रमम् ।) क्वासौ क्वासौ भगवान् ।

कञ्चुकी—पाण्डवपक्षपातामर्षितेन सुयोधनेन[1]—

(सर्वे सम्भ्रम नाटयन्ति ।)

भीमसेन—किं संयत ।

कञ्चुकी—नहि नहि, संयन्तुमारब्ध[2] ।

भीमसेन—अथ कि कृत देवेन ।

कञ्चुकी—तत: स महात्मा दर्शितविश्वरूपतेज सपातमूर्च्छितमवधूय कुरुकुलमस्मच्छिबिरसानिवेशमनुप्रात· कुमारमविलम्बित द्रष्टुमिच्छति ।

भीमसेन—(सोपहासम् ।) कि नाम दुरात्मा सुयोधनो भगवन्त संयन्तु[3]मिच्छति। (आकाशे दत्तदृष्टिः ।) आ दुरात्मन् कुरुकुलपासुल, एवमतिक्रान्त-

(*Entering confused*) **Chamberlain**—Prince, here, indeed, the divine Vāsudeva—

(*All get up, folding their hands*)

Bhimasena—(*With confusion*) Where is he, where is he, the divine Lord?

Chamberlain—By Suyodhana, enraged at this partiality towards the Pāṇḍavas—

(*All gesticulate confusion*)

Bhīmasena—What, seized?

Chamberlain—Not indeed, not indeed! [Merely] attempted to be seized!

Bhīmasena—What then was done by the Lord?

Chamberlain—Then the high-souled Lord, disregarding the family of the Kurus that fainted at the encounter (*sampātah*) of the refulgence of His Universe-Form displayed [by Him], arrived at the site of our camp, [and now] He desires to see the Prince without delay.

Bhīmasena—(*With ridicule*) What, is it possible (*nāma*) the evil-souled Suyodhana desires to seize the Lord? (*Fix-*

१ अत परम् ' सयमितुमारब्ध ' इत्याधिकं सर्वेषु मुद्रितपुस्तकेषु २ 'सयमितुम्' ग-ज ३ ' सयमितुम् ' ग-ज

मर्यादे त्वयि निमित्तमात्रेण पाण्डवक्रोधेन भवितव्यम् ।

सहदेव.—आर्य किमसौ दुरात्मा सुयोधनहतको वासुदेवमपि भगवन्त स्वेन रूपेण न जानाति ।

भीमसेनः—वत्स, मूढ खल्वयं दुरात्मा कथं जानातु । पश्य ।

आत्मारामा विहितरतयो निर्विकल्पे समाधौ
ज्ञानोत्सेकाद्विघटिततमोग्रन्थय सत्त्वनिष्ठा ।
यं वीक्षन्ते कमपि तमसा ज्योतिषा वा परस्ता-
त्त मोहान्ध. कथमयममुं वेत्तु देव पुराणम् ॥ २३ ॥

आर्य जयधर, किमिदानीमध्यवस्यति गुरु ।

कञ्चुकी—स्वयमेव गत्वा महाराजस्याध्यवसित ज्ञास्यति कुमार । (निष्क्रान्तः ।)

ing his gaze in the sky) Ah! [you] evil-souled bane of the Kuru family, you having thus transgressed [all] bounds, the wrath of the Pandavas would be a mere [outward] instrument [of your ruin]

Sahadeva—Noble Sir, does not that evil-souled wretch of Suyodhana comprehend even the divine Vāsudeva in his proper character?

Bhīmasena—Deluded, indeed is this evil-souled [man]! How could he comprehend? See

How could this [Duryodhana], blinded [as he is] by infatuation, comprehend this ancient God, whom [sages], who find their all-sided (*ā*) delight in themselves, who have fixed their love on undifferentiated (*nirvikalpa*) mental concentration, who have severed [all] knots of ignorance by means of a profuseness of knowledge and who are [firmly] established in [the quality of] goodness, realise as being incomprehensible (*kamapi*) and lying beyond [the regions of] darkness and light? 23

Venerable Jayandhara, what at present is our worthy brothers doing?

Chamberlain—The Prince will understand the doing of His Majesty after he goes [to him] in person (*Goes out*)

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१ 'किमपि' ग-द २ 'वेत्ति' ग-ज

(नेपथ्ये । कलकलानन्तरम् ।) भो भो द्रुपदविराटवृष्ण्यन्धकसहदेवप्रभृतयोऽस्मदक्षौहिणीपतय. कौरवचमूप्रधानयोधाश्च, शृण्वन्तु भवन्त ।

यत सत्यव्रतभङ्गभीरुमनसा यत्नेन मन्दीकृत
यद्विस्मर्तुमपीहितं शमवता शान्ति कुलस्येच्छता
तद्द्यूतारणिसभृत नृपसुताकेशाम्बराकर्षणै
क्रोधज्योतिरिद महत् कुरुवने यौधिष्ठिर जृम्भते ॥ २४ ॥

भीमसेन —(आकर्ण्य । सहर्षम् ।) जृम्भता जृम्भतामप्रतिहतप्रसरमार्यस्य क्रोधज्योति ।

द्रौपदी—णाह, किं दाणिं एसो पलअजलहरत्थणिदमसलो क्खणे क्खणे समरदुन्दुही ताडीअदि । [नाथ, किमिदानीमेष प्रलयजलधरस्तनितमसल. क्षणे क्षणे समरदुन्दुभिस्ताड्यते ।]

भीमसेन —देवि, किमन्यत् । यज्ञ प्रवर्तते ।

द्रौपदी—(सविस्मयम् ।) को एसो जण्णो । [क एष यज्ञ. ।]

(*Behind the curtain After a noise*)

O, ye, commanders of our divisions (*aksauhini*), Drupada, Virāta, Visni, Andhaka, Sahadeva and others, let all of you listen

Here that great fire of wrath belonging to Yudhiṣṭhira, which was enkindled [long ago] in the wooden sticks (*arani*) of gambling by the dragging of the hair and garment of the Princess [Draupadī], which was [hitherto] checked with effort [by the King] with a mind apprehensive of the violation of his vow of truthfulness, and which was even sought to be forgotten by the peaceful [Yudhiṣṭhira] anxious for the peace of the family, is spreading widely in the forest of the Kurus 24

Bhimasena—(*Listening with joy*) May the fire of the wrath of our noble brother spread on and on with its course unimpeded.

Draupadī—My Lord, why now is this war-drum, deep like the thundering of clouds of world-destruction, is being beaten every moment?

Bhīmasena—My Queen, what else? A sacrifice is proceeding

भीमसेनः—रणयज्ञः । तथा हि ।

चत्वारो वयमृत्विज स भगवान् कर्मोपदेष्टा हरि
सग्रामाध्वरदीक्षितो नरपति पत्नी गृहीतव्रता ।
कौरव्या पशव प्रियापरिभवक्लेशोपशान्ति फल
राजन्योपनिमन्त्रणाय रसति स्फीत यशोदुन्दुभि ॥ २५ ॥

सहदेवः—आर्य, गच्छामो वयमिदानीं गुरुजनानुज्ञाता[1] विक्रमानुरूपमाचरितुम् ।

भीमसेन·—वत्स, एते वयमुद्यता आर्यस्यानुज्ञामनुष्ठातुमेव । (उत्थाय ।) देवि, गच्छामो वयमिदानी कुरुकुलक्षयाय ।

द्रौपदीः—(बाष्पं धारयन्ती ।) णाह, असुरसमराहिमुहस्स हरिणो विअ

Draupadī—(*With amazement*) What [kind of] sacrifice is this?

Bhīmasena—The sacrifice of war! So indeed

We four are the officiating priests, that divine Lord, Hari, is the director of the rites, the king [that is, Yudhisthira] is [the sacrificer] initiated for [this] sacrifice of war, his wife [that is Draupadī] is [the co-partner] observing the [necessary] vow, the Kauravās are the beasts [to be offered as victims], the fruit is the soothing of the pain of insults [suffered] by [our] beloved, [and this] drum of triumph is booming loudly to invite the princes [to attend the ceremony] 25

Sahadeva—Noble Sir, being commanded by our noble brother, let us now proceed to perform deeds worthy of our valour

Bhīmasena—Dear brother, here we are ready ever to execute the order (*anujñā*) of our noble brother (*Rising up*) My Queen, we now go to [accomplish] the destruction of the Kuru family

Draupadī—(*Checking the tears*) My lord, may bliss attend on you, as on Hari, prepared for battle with the demons! Whatever mother Kuntī hopes, may that be yours!

Both—We accept the utterance of your benediction

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१ ‘ अनुज्ञात· ’ ज

मङ्गल तुह्माणं होदु । जं च अम्बा कुन्दी आसासदि तं तुह्माणं होदु। [नाथ, असुरसमराभिमुखस्य हरेरिव मङ्गल युष्माक भवतु । यच्चाम्बा कुन्त्याशास्ते तद्युष्माक भवतु ।]

उभौ—प्रतिगृहीत मङ्गलवचनमस्माभिः ।

द्रौपदी—अण्णं[2] च णाह, पुणोवि तुह्मेहिं समरअदो आअच्छिअ अह समास्सासइदव्वा । [अन्यच्च नाथ, पुनरपि युष्माभि. समरादागत्याह समाश्वासयितव्या]

भीमसेन[1]—ननु पाञ्चालराजतनये, किमद्याप्यलीकाश्वासनया ।

भूय परिभवक्षान्तिलज्जा[3]विधुरिताननम् ।
अनि.शेषितकौरव्यं न पश्यसि वृकोदरम् ॥ २६ ॥

द्रौपदी—णाह, मा क्खु जण्णसेणीपरिहवुद्दीविदकोवाणला अणवेक्खिदसरीरा संचरिस्सथ । जदो अप्पमत्तसंचरणिज्जाइ रिउबलाइ सुणिअन्ति । [नाथ, मा खलु याज्ञसेनीपरिभवोद्दीपितकोपानला अनवेक्षितशरीराः संचरिष्यथ । यतोऽप्रमत्तसंचरणीयानि रिपुबलानि श्रूयन्ते ।]

भीमसेन—अयि सुक्षत्रिये,

Draupadi—And another thing, my lord, having returned from the battle, I should even again be consoled by you.

Bhimasena—Why, daughter of the Pāñcāla king, what is the good of [any] vain consolation even now?

You will not see again Vṛkodara [that is, myself], who has not completely finished with the Kauravās and whose face has [consequently] turned pale with shame at having to put up with insults [received]. 26

Draupadi—My Lord, indeed, move not [on the field of battle], regardless of [the safety of] your body, the fire of your anger being enkindled by the insults suffered by Yājñasenī [that is, myself] For, I hear one has to move about with absolute caution in the enemy's forces.

Bhimasena—O excellent lady of the warrior caste—

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१ न विद्यते वाक्यमिद ग-द पुस्तकयो· २ 'अण्ण च देव भणादि । णाह तुम्हेहिं (अन्यच्च देवी भणति । नाथ युष्माभि)' इत्यादिकमिदमेव वाक्यं चेटीवाक्यत्वेन ग-द पुस्तके पठत·. ३ 'क्षान्ति' ग-द

अन्योन्यास्फालभिन्नद्विपरुधिरवसामांसमस्तिष्कपङ्के
मग्नाना स्यन्दनानामुपरिकृतपदन्यासविक्रान्तपत्तौ ।
स्फीतासृक्पानगोष्ठीरसदशिवशिवातूर्यनृत्यत्कबन्धे
सङ्ग्रामैकार्णवान्तःपयसि विचरितुं पण्डिता पाण्डुपुत्राः ॥२७॥

(निष्क्रान्ताः सर्वे)

इति प्रथमोऽङ्कः

The sons of Pāṇḍu are expert in moving about in the [very] inmost water of the one [great] ocean of battle, where the gallant foot-soldiers plant their feet on [the tops of] chariots, plunged in the mire of the blood, fat (*vasaā*), flesh and brains (*mastiska*) of elephants torn to pieces by mutual collisions, and where headless trunks dance to [the tune of] the musical instruments in the form of the inauspicious female jackals, howling in their assembly [gathered] for drinking the plentiful blood [that is spilt] 27

(*All go out*)

End of Act I

द्वितीयोऽङ्कः

(ततः प्रविशति कञ्चुकी ।)

कञ्चुकी—आदिष्टोऽस्मि महाराजदुर्योधनेन—'विनयधर, सत्वरं गच्छ त्वम् ! अन्विष्यतां देवी भानुमती । अपि निवृत्ता अम्बाया पादवन्दनसमयान्न वेति ! यतस्तां विलोक्य निहताभिमन्यवो राधेयजयद्रथप्रभृतयोऽस्मत्सेनापतयः समरभूमिं गत्वा सभाजयितव्याः' इति । तन्मया द्रुततरं गन्तव्यमित्यहो प्रभविष्णुता महाराजस्य, यन्मम जरसाभिभूतस्य मर्यादामात्रमेवावरोधनिवासः[1] अथवा किमिति जरामुपालभेय, यतः सर्वान्तः[2]पुरचारिणामयमेव व्यावहारिको[3] वेषश्चेष्टा च । तथा हि ।

नोच्चैः सत्यपि चक्षुषीक्षित[4]मलं श्रुत्वापि नाकर्णितं
शक्तेनाप्यधिकार इत्यविकृता यष्टिः समालम्बिता ।

ACT II

(Then enters the Chamberlain)

Chamberlain—I am commanded by His Majesty, Duryodhana, thus 'Vinayandhara, go you quickly Let Queen Bhānumatī be searched for [and ascertain] whether she has returned from [having performed] her customary duty (*samayah*) of bowing to the feet of my mother For, having seen her I have to go to the field of battle and offer congratulations to the commanders of our army Rādheya [that is, Karna] Jayadratha and others, who have killed Abhimanyu' Therefore, I *have* to proceed very quickly and this proves how wonderful (*iti aho*) is the power of His Majesty, for overpowered with age as I am, my residence in the harem is merely a matter of form (*maryādā*) and nothing more (*eva*) Or rather, why should I find fault with my old age, since just this costume and activity are prescribed by custom (*vyāvahārika*) for all attendants of the inner appartment? To explain

I never saw to my satisfaction, though I had wide eyes, even having heard I heard not, though able-bodied, I leant on the staff because it was prescribed (*adhikrta*) for my office; with my mind fixed on stum-

१ 'अवरोधव्यापार' ङ-ज २ 'अन्तःपुरिकाणाम' ग-ङ ३ 'वैयवहारिक' ग, 'व्यवहारिक' ङ, 'वेहारिक' इत्यपि क्वचित् ४ 'ईक्षितुम्' ग-ङ ज

सर्वत्र स्खलितेषु दत्तमनसा यातं मया नोद्धतं
सेवान्धीकृतजीवितस्य जरसा किं नाम यन्मे कृतम् ॥ १ ॥

(परिक्रम्य दृष्ट्वा आकाशे ।) विहङ्गिके, अपि श्वश्रूजनपादवन्दनं कृत्वा प्रतिनिवृत्ता भानुमती । (कर्णं दत्वा ।) किं कथयसि-आर्य, एषा भानुमती देवी पत्यु समरविजयाशंसया निर्वर्तितगुरुपादवन्दनाद्यप्रभृत्यारब्धनियमा बालोद्याने तिष्ठतीति । तद्भद्रे, गच्छ त्वमात्मव्यापाराय, यावदहमप्यत्रस्था देवीं महाराजस्य निवेदयामि । (परिक्रम्य ।) साधु पतिव्रते, साधु, स्त्रीभावेऽपि वर्तमाना वरं भवती न पुनर्महाराज । योऽयमुद्धतेषु बलवत्सु अथवा किं बलवत्सु, वासुदेवसहायेषु पाण्डुपुत्रेष्वरिष्वद्याप्यन्त पुरविहारसुखमनुभवति । (विचिन्त्य ।) इदमपरमयथातथ स्वामिनश्चेष्टितम् । कुत ।

आ शस्त्रग्रहणादकुण्ठपरशोस्तस्यापि जेता मुने-
स्तापायास्य न पाण्डुसूनुभिरयं भीष्म शरै शायित ।

blings everywhere, I never walked erect (*udahatam*). My life being [thus] blinded by servitude, what possibly is there that is done to me by old age? 1

(*Moving about and observing In the air*) Vihangikā, has Bhānumatī returned after offering her salutation to the feet of her mother-in-law? (*Directing his ear [towards her]*) What, say [you] thus? 'Worthy Sir, here Queen Bhānumatī, who has performed the salutation to the feet of her elder [that is, Gāndhārī] and who from to-day has begun [the practice of some] religious observance, with a desire to [ensure] victory in battle for her husband, is staying in the Bālodyāna' Then, good lady, go about your business, while I on my part shall report to His Majesty that the Queen is here (*Moving round*) Bravo, chaste lady, bravo! Praiseworthy are you, though a woman, not however, His Majesty, who is still (*ayam*) indulging in the pleasure of enjoyments in his harem, when his powerful—or why [should I say] powerful? [It is enough if I said] Vāsudeva-helped—enemies, the sons of Pāndu, have risen up! *Meditating*) Here is another instance of improper behaviour on the part of His Majesty Why [do I say so]?

[The fact that] Bhīsma, the conqueror of even the sage [namely, Paraśurāma], whose axe was never blunted since he began to wield his weapon, was here prostrated with arrows by the sons of Pāndu, causes

१ 'जात तया' ज २ 'सेवास्वीकृत' ग-द ३ गुरुदेवपाद' ङ-ज ४ अस्मात्पर 'देवगृहे' इत्यधिक ग-द-ज-पुस्तकेषु ५ 'बलवत्स्वबलवत्सु वा वासुदेव॰' ग-द.

प्रौढानेकधनुर्धरारिविजयश्रान्तस्य चैकाकिनो
बालस्यायमरातिलूनधनुषः प्रीतोऽभिमन्योर्वधात् ॥ २ ॥

सर्वथा दैवं न स्वस्ति करिष्यति तद्यावदत्रस्थां देवीं महाराजस्य निवेदयामि ।

(निष्क्रान्तः ।)

इति विष्कम्भकः

(ततः प्रविशत्यासनस्था देवी भानुमती सखी चेटी च ।)

सखी—सहि भाणुमदि, कीस दाणिं तुम सिविणअदसणमेत्तस्स किदे अहिमाणिणो महाराअदुज्जोहणस्स महिसी भविअ एव्व विअलिअधीरभावा अतिमेत्त संतप्पसि । [सखि भानुमति, कस्मादिदानीं त्वं स्वप्नदर्शनमात्रस्य कृतेऽभिमानिनो महाराजदुर्योधनस्य महिषी भूत्वैव विगलितधीरभावातिमात्रं संतप्यसे ।]

चेटी—भट्टिणी, सोहणं भणादि सुवअणा । सविणअन्तो[1] जणो किं ण क्खु पेक्खदि[2] । [भट्टिनि, शोभनं भणति सुवदना । स्वपञ्जनः किं न खलु प्रेक्षते ।]

भानुमती—हञ्जे, एव्वं एदं । किं णु एद सिविणअं अदिमेत्तं अकुसलदसणं मे पडिभादि । [हञ्जे एवमेतत् । किन्तु एष स्वप्नोऽतिमात्रमकुशलदर्शनो मे प्रतिभाति]

him no anxiety! [On the other hand] he is pleased at the slaughter of the boy, Abhimanyu, [who was fighting] single-handed, who had been fatigued with [winning] victory over many veteran archers that fought with him (*arih*) and whose bow had been cut off by the enemies 2

Fate would [I hope] bring us blessing in every way. Then let me report to His Majesty that the Queen is here

(*Goes out*)

End of Prelude

(*Then enter Queen Bhānumatī sitting on a seat, her Friend and Maid*)

Friend—Friend Bhānumatī, why now are you, being the Queen of the proud and great king, Duryodhana [as you are], thus exceedingly tormented for the sake of the mere vision [seen] in a dream, with your courage [all] dropped off?

Maid—My Queen, Suvadanā speaks aright What indeed does a person not see in sleep?

Bhānumatī—Dear, this is so But this dream appears to me to be extremely inauspicious to see.

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१ 'सिविणअन्तो (स्वप्नयत्)' ग. २ 'प्पलवदि (प्रलपति)' ग-घ-ख.

सखी—जइ एव्वं ता कहेदु पिअसही। जेण अम्हे वि पडिङ्घावअन्तीओ प्पससाए देवदासंकित्तणेण अ पडिहडिस्सामो। [यद्येव तत्कथयतु प्रियसखी। येनावामपि प्रतिष्ठापयन्त्यौ प्रशसया देवतासकीर्तनेन च परिहरिष्यावः।]

चेटी-देवि, एव्वं एदं। अकुसलदंसणा वि सिविणआ प्पसंसाए कुसलपरिणामा होन्ति त्ति सुणीअदि। [देवि एवमेतत्। अकुशलदर्शना अपि स्वप्नाः प्रशसया कुशलपरिणामा भवन्तीति श्रूयते।]

भानुमती—जइ एव्व ता कहइस्सम्। अवहिदा होव। [यद्येव तत्कथयिष्ये अवहिते भवतम्।]

सखी--कहेदु पिअसही। [कथयतु प्रियसखी।]

भानुमती—मुहुत्तअं चिट्ठ जाव सव्व सुमरिस्सम्। [मुहुर्त तिष्ठ यावत् सर्वं स्मरिष्यामि।] (चिन्ता नाटयति।)

(ततः प्रविशति दुर्योधनः कञ्चुकी च।)

दुर्योधन—सूक्तमिदं कस्यचित्।

गुप्त्या साक्षान्महानल्प· स्वयमन्येन वा कृत
करोति महतीं प्रीतिमपकारोऽपकारिणाम्॥ ३॥

येनाद्य द्रोणकर्णजयद्रथादिभिर्हतमभिमन्युमुपश्रुत्य समुच्छ्वासितमिव नश्चेतसा।

Friend—If so, let my dear friend tell [it], so that we two also, [by] counteracting [that dream], shall avoid [its evil effects] by means of eulogy [of the gods] and muttering [the names of] deities

Maid—My Queen, this is so It is heard that dreams, though of inauspicious sight, come to have a happy consequence by means of eulogy [of the gods]

Bhānumatī—If so, then I shall tell Be attentive

Friend—Let my dear friend tell

Bhānumatī—Stop for a while, till I shall recall everything (*Gesticulates thinking*)

(*Then enter Duryodhana and the Chamberlain*)

Duryodhana—Well has this been said by somebody

An injury to the enemies whether great or small, inflicted whether by oneself or by another, whether covertly or openly, causes great satisfaction 3

So that to-day having heard that Abhimanyu is killed by Drona, Karna, Jayadratha and others, our heart has as it were breathed [freely]

कञ्चुकी—देव, नेदमतिदुष्करमाचार्यशस्त्रप्रभावाणाम्। कर्णजयद्रथयोर्वा का नामात्र श्लाघा

राजा—विनयंधर, किमाह भवान्। एको बहुभिर्बालो छिन्नशरासनश्च निहत इयत्र का श्लाघा कुरुपुङ्गवानामिति। मूढ, पश्य।

हते जरति गाङ्गेये पुरस्कृत्य शिखण्डिनम्।
या श्लाघा पाण्डुपुत्राणां सैवास्माकं भविष्यति ॥ ४ ॥

कञ्चुकी—(सवैलक्ष्यम्) देव, न ममायं सकल्पः। किं तु व. पौरुषप्रतीघातोऽस्माभिरनालोचितपूर्व इत्यत एव विज्ञापयामि।

राजा—एवमिदम्।

सभृत्यगणं सबान्धवं सहमित्रं ससुतं सहानुजम्।
स्वबलेन निहन्ति संयुगे नचिरात् पाण्डुसुतः सुयोधनम् ॥ ५ ॥

Chamberlain—Your Majesty, this was not very difficult to accomplish for the powers of the arms of the Ācārya [that is, Droṇa] Or, what possible praise could Karṇa and Jayadratha have in this [matter]?

King—Vinayandhara, what do you say? 'A boy, [who was fighting] single-handed and whose bow was cut off, was killed by many—here in this matter what praise can arise to the best of the Kurus?' Fool, see

That same praise will accrue to us, which the sons of Pāṇḍu [derived], when the aged son of Gaṅgā [that is, Bhīṣma] was killed [by them] by placing Śikhaṇḍin in front 4

Chamberlain—(*With bewilderment*) Your Majesty, this is not my meaning But the failure of your valour has never been thought of [as possible] by us before—thus for this reason I respectfully say so

King—So it is.

Ere long the son of Pāṇḍu shall, by means of his strength, slay in battle, Suyodhana, together with the assemblage of his servants, his kinsmen, his friends, his sons and his brothers. 5

१ 'नैत चार्यस्य शस्त्रप्रभावात्' ज २ अस्मात् परं 'तदत्राभं खलु कश्चिद्दोष.' इत्यधिक वाक्य ज-पुस्तके

कञ्चुकी–(कर्णौ पिधाय । सभयम्) शान्तं पापम् । प्रतिहतममङ्गलम् ।

राजा–विनयंधर, किं मयोक्तम् ।

कञ्चुकी–

सहभृत्यगणं सबान्धवं सहमित्रं ससुतं सहानुजम् ।
स्वबलेन निहन्ति संयुगे नचिरात् पाण्डुसुतं सुयोधनः ॥ ६ ॥

एतद्विपरीतमभिहितं देवेन ।

राजा–विनयंधर, अद्य खलु भानुमती यथापूर्वं मामनामन्त्र्य वासभवनात् प्रातरेव निष्क्रान्तेति व्याक्षिप्तं मे मनः । तदादेशय तमुद्देशं यत्रस्था भानुमती ।

कञ्चुकी–इत इतो देवः ।

(उभौ परिक्रामतः ।)

कञ्चुकी–(पुरोऽवलोक्य । समन्ततो गन्धमाघ्राय ।) देव, पश्य पश्य । एतत्तुहिनकणशिशिरसमीरणोद्वेल्लितवृन्तबन्धनच्युतशेफालिकाविरचितकुसुमप्रकरमीषदालोहितमुग्धवधूकपोलपाटललोध्रप्रसूनविजितश्यामलतासौभाग्यमुन्मीलितबकुल–

Chamberlain—(*Closing his ears. With fright*) May sin be quelled! May evil be counteracted!

King—Vinayandhara, what did I say?

Chamberlain—

Ere long Suyodhana shall, by means of his strength, slay, in battle, the son of Pāndu, together with the assemblage of his servants, his kinsmen, his friends, his sons and brothers 6

The contrary of this was said by Your Majesty!

King—Vinayandhara, to-day indeed Bhānumatī, without taking leave of me as usual, went out of my sleeping chamber just [early] in the morning So my mind is distracted Therefore point out [to me] that region where Bhānumatī is

Chamberlain—This way, this way, [may] Your Majesty [come]

(*Both move about*)

Chamberlain—*Looking ahead Inhaling fragrance from all sides*) Your Majesty, see, [just] see Here lies in your front the Bālodyāna, where a bed (*prakarah*) of flowers is formed by the Sephālikās, that have dropped from their stems, being rudely (*ut*) shaken by the wind, that is cool owing to particles of frost, where the loveliness of Priyangu creepers

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१ '(सहभृत्यगणम्' इत्यादि पठति) एतद्विपरीतमभिहितं देवेन ।' ग-द्

२ 'वृन्तबन्धुर' च ३ 'पाण्डुफलिनी' ज

कुन्दकुसुमसुरभिशीतलं प्रभातकालरमणीयमग्रतस्ते बालोद्यानम्। तदवलोकयतु देवः। तथा हि।

प्रालेयमिश्रमकरन्दकरालकोशैः
पुष्पैः समं निपतिता रजनीप्रबुद्धैः।
अर्कांशुभिन्नमुकुलोदरसान्द्रगन्ध—
ससूचितानि कमलान्यलयः पतन्ति ॥ ७ ॥

राजा–(समन्तादवलोक्य।) विनयंधर, इदमपरमुषिन्नपसि रमणीयतरम्। पश्य।

जृम्भारम्भप्रविततदलोपान्तजालप्रविष्ट-
हस्तैर्भानोर्नृपतय इव स्पृश्यमाना विबुद्धाः।
स्त्रीभिः सार्धं घनपरिमलस्तोकलक्ष्याङ्गरागा
मुञ्चन्त्येते विकचनलिनीगर्भशय्या द्विरेफाः ॥ ८ ॥

(*Śyāmalatā*) is eclipsed by the Lodhra flowers, rosy like the slightly red cheeks of beautiful damsels, which is cool and fragrant with the fullblown Bakula and Kunda flowers and which is attractive at [this] hour of the morning. Therefore, let Your Majesty observe. So indeed

The bees, fallen down [on the ground] along with the night-blowing flowers, with their interiors rendered uneven (*karāla*) with the juice mixed with frost, [now] fall upon the day-lotuses, indicated [to them] by the intense fragrance [proceeding] from the interiors of their buds opened by the rays of the sun. 7

King—(*Looking around*) Vinayandhara, here is another [phenomenon] looking more charming in this early morning. See.

These drones, who are awakened [from their slumber], as they are touched, like [so many] kings, by the rays of the sun, entering through the lattices (*jālam*) in the form of the intervals (*upāntaḥ*) of the petals, extended at the commencement of the opening [of the lotuses], and whose unguent (*aṅgarāgaḥ*) [supplied by the pollen] is [only] slightly visible owing to close dalliance (*parimalaḥ*) [at night], are quitting, along with their mates, their bed in the form of the interior of the many lotuses [now] full-blown. 8

१ 'सार्ध' ब.

कञ्चुकी–देव, नन्वेषा भानुमती सुवदनया तरलिकया च पर्युपास्यमाना तिष्ठति । तदुपसर्पतु देवः ।

राजा–(दृष्ट्वा ।) आर्य विनयंधर, गच्छ त्वं साङ्ग्रामिकं मे रथमुपकल्पयितुम् । अहमप्येष देवीं दृष्ट्वानुपदमागत एव ।

कञ्चुकी–एष कृतो देवादेशः ।

सखी–पिअसहि, अवि सुमरिदं तुए । [प्रियसखि, अपि स्मृतं त्वया ।]

भानुमती–सहि, सुमरिदम् । अज्ज किल पमदवणे आसीणाए मम अग्गदो केण वि अदिसइददिव्वरूपेण णउलेन अहिसदं वावादिदम् । [सखि स्मृतम् । अद्य किल प्रमदवन आसीनाया ममाग्रत एव केनाप्यतिशयितदिव्यरूपेण नकुलेनाहिशतं व्यापादितम् ।]

उभे–(अवधार्य आत्मगतम् ।) सन्तं पावम् । पडिहदं अमङ्गलम् । (प्रकाशम्) तदो तदो । [शान्त पापम् । प्रतिहतममङ्गलम् (प्रकाशम्) ततस्ततः ।]

भानुमती–अदिसंदावोव्विग्गहिअआए विसुमरिद मए । ता पुणोवि सुमरिअ कहइस्सम् । [अतिसतापोद्विग्नहृदयया विस्मृत मया । तत्पुनरपि स्मृत्वा कथयिष्ये ।]

राजा–अहो, देवी भानुमती सुवदनातरलिकाभ्या सह किमपि मन्त्रयमाणा

Chamberlain—Your Majesty, here, I say! (*nanu*), is Bhānumatī sitting in company with Suvadanā and Taralikā May Your Majesty approach [them] then

King—(*Observing*) Worthy Vinayandhara, go to make ready my war-chariot I also here follow you close upon your heels after seeing the Queen

Chamberlain—Here is Your Majesty's command executed. (*Exit*).

Friend—Dear friend, have you recalled?

Bhānumatī—Friend, [I have] recalled To-day, indeed, just in front of me, as I sat in the Pleasure-garden, a hundred serpents were killed by a certain ichneumon, who surpassed a celestial form [in beauty]

Both—(*Understanding To themselves*) May sin be quelled, May evil be counteracted! (*Aloud*) Then, [what] then?

Bhānumatī—My heart being agitated (*udvigna*) by extreme anguish, I have forgotten Therefore, recollecting even again, I shall tell

King—Oh, Queen Bhānumatī is sitting [here, engaged] in some conversation with Suvadanā and Taralikā. Be it [so].

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१ 'अपवार्य' द-ज २ 'सदावावग्गहीन (सतापावग्रहीत)' ग द्

तिष्ठति। भवतु। अनेन लताजालेनान्तरितः शृणोमि तावदासां विश्रब्धालापम्। (तथा स्थितः।)

सखी—सहि, अलं संदावेण। कहेदु पिअसही। [सखि, अलं संतापेन। कथयतु प्रियसखी।]

राजा—किं नु खल्वस्याः संतापकारणम्। अथवानामन्त्र्य मामियमद्य वासाभवनान्निष्क्रान्तेति समर्थित एवास्या मया कोपः। अयि भानुमति, अविषयः खलु दुर्योधनो भवत्याः कोपस्य।

किं कण्ठे शिथिलीकृतो भुजलतापाशः प्रमादान्मया
निद्राच्छेदविवर्तनेष्वभिमुखं नाद्यासि संभाविता।
अन्यस्त्रीजनसंकथालघुरहं स्वप्ने त्वया लक्षितो
दोषं पश्यसि कं प्रिये परिजनोपालम्भयोग्ये मयि॥ ९॥

(विचिन्त्य।) अथवा।

इयमस्मदुपाश्रयैकचित्ता
मनसा प्रेमनिबद्धमत्सरेण।

Concealed by this network of creepers I shall just hear their confidential talk. (*Stands so*)

Friend—Friend, away with anguish Let my dear friend tell.

King—What indeed could possibly be the cause of her anguish? Or, rather, since to-day she went out of my sleeping chamber without taking leave of me, her anger was already (*eva*) guessed by me O Bhānumatī, indeed, Duryodhana is not a [proper] object of your anger?

Did I through carelessness slacken noose of my creeperlike arms round your neck? Were you not to-day honoured [by me] by turning my face towards you at [the time of] your rollings during interruptions of sleep? Was I observed by you in a dream as being debased by private conversation with another woman? What fault, [O] beloved, do you find in me, who am fit to be censured like a servant [if found guilty]? 9

(*Meditating*) Or rather.

This [lady], whose undivided (*eka*) heart rests on us, has, with a mind in which jealousy has been excited by

नियतं कुपितातिवल्लभत्वात्
स्वयमुत्प्रेक्ष्य ममापराधलेशम् ॥ १ ॥

तथापि श्रृणुमस्तावत् किं नु वक्ष्यतीति ।

भानुमती—तदो अहं तस्स अदिसइददिव्वरूविणो णउलस्स दंसणेण उच्छुआ जादा हिदहिअआ अ । [ततोऽहं तस्यातिशयितदिव्यरूपिणो नकुलस्य दर्शनेनोत्सुका जाता हृतहृदया च ।]

राजा—(सवैलक्ष्यम्) किं नामातिशयितदिव्यरूपिणो नकुलस्य दर्शनेनोत्सुका जाता हृतहृदया च। तत् किमनया पापया माद्रीसुतानुरक्तया वयमेव विप्रलब्धा. । (सोत्प्रेक्षम् ' इयमस्मद् '–(२।१०) इति पठित्वा ।) मूढ दुर्योधन, कुलटाविप्रलभ्यमानमात्मान बहु मन्यमानोऽधुना कि वक्ष्यसि । (' किं कण्ठे ' (२।९) इत्यादि पठित्वा । दिशोऽवलोक्य ।) अहो, एतदर्थमेवास्या. प्रातरेव विविक्तस्थानाभिलाषः सखीजनसकथासु च पक्षपात । दुर्योधनस्तु मोहादविज्ञातबन्धकीहृदयसार क्वापि परिभ्रान्त । आः पापे मत्परिग्रहपासुले,

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love, fancied of herself some slight fault on my part, [just] because I am [so] dear [to her], and verily become angry 10

Yet, we shall just hear what possibly she would say

Bhānumatī—Then at the sight of that ichneuman (*nakulah*) of excellent divine beauty I became uneasy (*utsuka*) and lost my heart [*Also punningly*—I grew love-sick and my heart was captivated].

King—(*With bewilderment*) What [did you say]? I should like to know (*nāma*) 'I became eager at the sight of Nakula [the fourth of the Pāndavas and a son of Mādrī] of excellent celestial beauty and my heart was attracted!' Then, is it that by this sinful woman, attached to the son of Mādrī, we have been deceived? (*Ironically repeating* ii 10 'This [lady] whose undivided, etc') Fool, Duryodhana, what would you say now, (you) who were thinking much of yourself, while [all the time you were] being deceived by this unchaste woman? (*Repeating* ii 9' Did I through carelessness, etc' *Looking about in* [*all*] *directions*) Oh, just for this purpose this [lady] had a longing for a solitary place early in the morning and [entertained] special liking for mutual conversation with friends But Duryodhana, owing to infatuation, knew not the stuff of the harlot's heart and was deluded far away! Ah, sinful woman, disgraceful wife of mine,

तद्भीरुत्वं तव मम पुरः साहसानीदृशानि
श्लाघा सास्मद्वपुषि विनयव्युत्क्रमेऽप्येष रागः ।
तच्चौदार्यं मयि जडमतौ चापले कोऽपि पन्था
ख्याते तस्मिन् वितमसि कुले जन्म कौलीनमेतत् ॥ ११ ॥

सखी—तदो तदो । [ततस्ततः ।]

भानुमती—तदो उज्झिअ त आसणट्ठाण लदामण्डव पविसिदु आरद्धा । तदो सोवि म अणुसरन्तो एव्व लदामण्डव पविट्ठो । [तत उज्झित्वा तदासनस्थान लतामण्डपं प्रवेष्टुमारब्धा । तत. सोऽपि मामनुसरन्नेव लतामण्डप प्रविष्टः ।]

राजा--अहो कुलटोचितमस्याः पापाया अप्रागल्भ्यम्[1] ।

यस्मिंश्चिरप्रणयनिर्भरबद्धभाव-
मावेदितो रहसि मत्सुरतोपभोग ।
तत्रैव दुश्चरितमद्य निवेदयन्ती
ह्रीणासि पापहृदये न सखीजनेऽस्मिन् ॥ १२ ॥

उभे--तदो तदो । [ततस्ततः ।]

[How great was] that timidity of yours in my presence, [while how ignoble are] such adventures! That praise [bestowed] on our person, [and] this passion for even the transgression of modesty! That courtesy towards me who am [now proved to be] dull-headed, [and this] unaccountable mode of wantonness! In that illustrious blemishless (*vitamas*) family [you claim your] birth, [and] this scandalous conduct [you adopt!] 11

Friend—Then, [what] then?

Bhanumati—Then abandoning the place where I was seated I proceeded to enter the bower of creepers Then he also entered the bower of creepers, closely following me.

Duryodhana—Oh, the immodesty of this sinful woman, [well] worthy of a harlot!

Are you not, [O] sinful-hearted woman, ashamed to disclose to-day your wicked deed before those very friends [of yours] here to whom you communicated, in private, enjoyment of amorous sports with me, in such a way as to completely lay bare (*baddha*) [your] whole heart (*bhāvaḥ*) owing to long continued affection (*pranayah*)? 12

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१ ' बाल्भावम् ' ग

भानुमती—तदो तेण सप्पगब्भपसारिअकरेण अवहिद मे त्थणसुअम्।[1] [ततस्तेन सर्पगर्भ (सप्रगल्भ) प्रसारितकरेणापहृत मे स्तनांशुकम्]

राजा—(सक्रोधम्।) अलमिदानीमतः परमाकर्णनेन। भवतु तावत्तस्य परवनितावस्कन्दनप्रगल्भस्य माद्रीसुतहतकस्य जीवितमपहरामि। (किंचित् गत्वा। विचिन्त्य।) अथवा इयमेव तावत् पापशीला प्रथममनुशासनीया। (निवर्तते।)

उभे—तदो तदो। [ततस्ततः।]

भानुमती—तदो अज्जउत्तस्स पभादमङ्गलतूररवमिस्सेण वारविलासिणीजणसगीदरवेण पडिबोधिदम्हि। [तत आर्यपुत्रस्य प्रभातमङ्गलतूर्यरवमिश्रेण वारविलासिनीजनसगीतरवेण प्रतिबोधितास्मि।]

राजा—(सवितर्कम्।) किं नाम प्रतिबोधितास्मीति स्वप्नदर्शनमनया वर्णितं भवेत्। अथवा सखीवचनादेव व्यक्तिर्भविष्यति।

(उभे सविषादमन्योन्यं पश्यतः।)

सुवदना—जं एत्थ अच्चाहिदं तं भाईरदीप्पमुहाण णईण सलिलेण अवहारी-

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Both—Then, [what] then?

Bhānumatī—Then he, who stretched out his hand that held a serpent in it, [*also punningly*—who boldly stretched out his hand,] removed my breast garment

King—(*With anger*) Now enough of hearing further than this Well then (*bhavatu*), in the first place (*tāvat*), I shall take away the life of that accursed son of Mādrī, who has been audacious enough to outrage another's wife (*Going a little Thinking*) Or rather, this very [woman] of sinful character first be punished (*Returns*)

Both—Then, [what] then?

Bhānumatī—Then, by the sound of the songs of a group of courtesans, mingled with the sound of the auspicious musical instruments [played upon] at dawn, belonging to my noble lord, I was roused

King—(*In a tone of conjecture*) Is it possible (*nama*) that she has described the vision in a dream, [as can be guessed] from [her words] 'I was roused'? Or, from the words of her friend alone the matter would be cleared up

(*Both look at each other with dejection*)

Suvadana—Whatever might be calamitous here [that is, in

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१ सगव्व (सगर्वं) ' ग-द

अदु । भअवदाण बम्हणाण वि आसीसाए आहुदिहुदेण पज्जलिदेण भअवदा हुदासणेण अ णस्सदु । (यद्दिहात्याहित तद्भागीरथीप्रमुखाना नदीना सलिलेना पह्वियताम् । भगवता ब्राह्मणानामप्याशिषाहुतिहुतेन प्रज्वलितेन भगवता हुताशनेन च नश्यतु ।]

राजा--अल विकल्पेन । स्वप्नदर्शनमेवैतदनया वर्णितम । मया पुनर्मन्दधियाऽन्यथैव सभावितम् ।

दिष्ट्यार्धश्रुतविप्रलम्भजनितक्रोधादह नो गतो
दिष्ट्या नो परुष रुषार्धकथने किञ्चिन्मया व्याहृतम ।
मा प्रत्याययितु विमुढहृदय दिष्ट्या कथान्त गता
मिथ्यादूषितयानया विरहित दिष्ट्या न जात जगत ॥ १३ ॥

भानुमती--हला, कहेहि किं एत्थ पसत्थं कि वा असुहसूअअ त्ति ।
[हला कथय किमत्र प्रशस्त कि वाशुभसूचकमिति ।]

(सखी चेटी चान्योन्यमवलोकयत ।)

सखी--(अपवार्य ।) एत्थं णत्थि त्थोअ वि सुहसूअअ । तदो अलीअ

this dream], let that be washed away by the water of the rivers headed by the Bhāgīrathī Also by the blessing of the revered Brāhmaṇas and by means of the divine fire, sacrificed with oblations [and hence] in full (*pra*) blaze, let it be destroyed.

King—Away with doubt The vision of a dream alone has here been described by her But dull-witted as I am, I construed it quite otherwise

Lucky it was that I did not step forth [into her presence] in anger roused by delusion due to [her account] being [only] half heard Luckily [again] I did not say anything harsh in rage, while she had [yet] half related [her story] I am glad the narrative [soon] reached its close, [as it were] to convince me whose mind had gone astray Fortunately the world did not become void of her [owing to her being] falsely accused. 13

Bhānumatī—Dear [friend], tell [me] what here is auspicious, or what forebodes evil

(*The friend and the maid look at each other*)

Friend—(*Aside*) Here there is not even a little that indi-

१ इद भाषणम् 'अन्योन्यमवलोक्य अपवार्य ।' इत्याकारकनाट्योक्तिपूर्वक सखीचेट्योर्भाषणत्वेन पठन इ-ज-पुस्तके.

कधअन्ती पिअसहीए अवराहिणी भविस्सम् । सो दाणीं सिणिद्धो जणो जो पुच्छिदो पुच्छिदो परुसं वि हिदं भणादि । (प्रकाशम्) सहि, सव्व एव्व एदं असुहणिवेदणम् । ता देवदाण पणामेण दुजादिजणपडिग्गहेण अ अन्तरीअदु । ण हु दाढिणो णउलस्स वा दसण अहिसदवह अ सिविणए पससन्ति विअक्खणाओ । [(अपवार्य) अत्र नास्ति स्तोकमपि शुभसूचकम् । ततोऽलीक कथयन्ती प्रियसख्या अपराधिनी भविष्यामि । स इदानीं स्निग्धो जनो यः पृष्टः परुषमपि हित भणति । (प्रकाशम् ।) सखि, सर्वमेवैतदशुभनिवेदम् । तद्देवताना प्रणामेन द्विजातिजनप्रतिग्रहेण चान्तर्यताम् । न खलु दाष्ट्रिणो नकुलस्य वा दर्शनमहिशतवध च स्वप्ने प्रशसन्ति विचक्षणाः ।]

राजा—अवितथमाह सूवदना । नकुलेन पन्नगशतवध· स्तनाशुकापहरण चेति[1] नियतमनिष्टादेर्क तर्कयामि ।

पर्यायेण हि दृश्यन्ते स्वप्नाः काम शुभाशुभाः ।
शतसख्या पुनरियं सानुज स्पृशतीव माम् ॥ १४ ॥

(वामाक्षिस्पन्दन सूचयित्वा ।) आः कथ ममापि नाम दुर्योधनस्यानिमित्तानि

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cates bliss Then [if] I tell a lie, I shall be sinning against my dear friend That, to be sure (*idānīm*) is an affectionate person, who when consulted, says [what is] beneficial, though unpalatable (*Aloud*) Friend, the whole of this proclaims evil So let it be averted by salutation to the deities and gift to a multitude (*janah*) of twice-born people [that is, Brāhmanas] Indeed, the learned do not commend [as auspicious] the sight of a boar or an ichneumon and the slaughter of a hundred serpents in a dream

King—Suvadanā says the truth Slaughter of a hundred serpents and removal of the breast-garment by an ichneumon—this (*iti*) surely [will produce] evil in the future, I guess

I grant that dreams, [some] auspicious and [some] inauspicious, are indeed seen now and then (*paryāyena*) But this number, hundred, as though points to me with my brothers [as specially involved in the slaughter]. 14

(*Indicating [with appropriate gesticulations] the throbbing of the left eye*) Ah! Evil omens, strangely enough (*nāma*),

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१ 'इति' इत्येव ग-द पुस्तकयो , 'च' इत्यय च ञ-पुस्तके

हृदयक्षोभमावहन्ति। (सावष्टम्भम्।) अथवा भीरुजनहृदयप्रकम्पनेषु का गणना दुर्योधनस्यैवविधेषु। गीतश्चायमर्थोऽङ्गिरसा।

ग्रहाणां चरितं स्वप्नो[2] निमित्तान्युपयाचितम्।
फलन्ति काकतालीयं तेभ्यः प्राज्ञा न बिभ्यति॥ १५॥

तद् भानुमत्याः स्त्रीस्वभावसुलभामलीकाशङ्कामपनयामि।

भानुमती--हला सुवअणे, पेक्ख दाव उदअगिरिसिहरन्तरविमुक्करहवरो[3] विअलन्तसञ्झाराअप्पसण्णदुरालोअमण्डलो[4] जादो भअवं दिवहणाहो। (हला सुवदने, पश्य तावदुदयगिरिशिखरान्तरविमुक्तरथवरो विगलत्सन्ध्यारागप्रसन्नदुरालोकमण्डलो जातो भगवान् दिवसनाथः।)

सखी--सहि, रोसणिदकणअपत्तसारिसेण[5] ल्दाजालन्तरपडिदकिरणनिवहेण पिञ्जरिदोज्जाणभूमिभाओ पूरिदपडिण्णो विअ रिउ[6] दुप्पेक्खणिज्जो जादो भअवं

create agitation of mind even in me, [who am] Duryodhana! (*Haughtily*) Or, what cares Duryodhana for such things [as omens], which are capable of causing tremor in the hearts of [only] the timid people? And this [very] view is expressed in verse by Aṅgiras

The movements of planets, a dream, omens [and] a conditional offer [to a diety] (*upayācitam*) bear fruit by way of accident The wise fear them not 15

Therefore, let me remove Bhānumatī's vain fear, [so] natural to a woman's nature.

Bhānumatī—Dear Suvadanā, just see, the divine lord of the day, with his excellent chariot, allowed to rise up (*vimukta*) [from itself] by the region (*antarah*) of the peak of the rising mountain, has come to possess his orb(serene [but] slipping away

Friend—Friend, the thousand-rayed divine [sun] has become very difficult to gaze upon, like an enemy, who has accomplished his vow [of revenge]—[the sun] who has rendered tawny (*piñjarita*) the ground-portion of the gar-

१ 'आवेदयन्ति' ग-द २ 'अनिमित्तान्युपयाचितम्' द, 'अनिमित्तान्यपानि च तथा' ज ३ 'सिहरन्तरिद (शिखरान्तरित)' ग-द, ४ 'विअलिअ (विगलित)' ग-द ५ 'रोसाण्णिदकण्णकन्तिसस्सरीएण (रोषान्वितकर्णकान्तिसश्रीकेण)' द, 'रोसाण्णिदकणअकन्तिसस्सरीएण (रोषान्वितकनककान्तिसश्रीकेण)' ग ६ 'रिउ-दुप्पेक्खणिज्जो (रिपुदुष्प्रेक्षणीय)' ज

सहस्सकिरणो। ता समओ दे लोहिदकुसुमचन्दणगब्भेण अग्घेण पज्जुवट्ठादुम्।
[सखि, रोषणितकनकपत्रसदृशेन लताजालान्तरापतितकिरणनिवहेन पिञ्जरितोद्यानभूमिभागः पूरितप्रतिज्ञ इव रिपुर्दुष्प्रेक्षणीयो जातो भगवान् सहस्रकिरणः। तत्समयस्ते लोहितकुसुमचन्दनगर्भेणार्घेण पर्युपस्थातुम्।]

भानुमती--हञ्जे तरलिए, उवणेहि मे अग्घभाअणं जाव भअवदो सहस्सरस्सिणो सवरिअं णिव्वट्टेमि। [हञ्जे तरलिके, उपनय मेऽर्घ्यभाजनं यावद् भगवतः सहस्ररश्मेः सपर्यां निर्वर्तयामि।]

चेटी--जं देवी आणवेदि। [यद्देव्याज्ञापयति।] (निष्क्रान्ता।)

राजा--अयमेव साधुतरोऽवसरः समीपमुपगन्तुं देव्याः।

(प्रविश्य।) **चेटी**--देवि, एदं अग्घभाअणम्। ता णिव्वटीअदु भअवदो सहस्सरस्सिणो सवरिआ। [देवि, एतदर्घ्यभाजनम्। तन्निर्वर्त्यतां भगवतः सहस्ररश्मेः सपर्या।]

(राजोपसृत्य संज्ञया परिजनमुत्सार्य स्वयमेवार्घ्यपात्रं गृहीत्वा ददाति।)

सखी--(विलोक्यात्मगतम्) कह महाराओ समाअदो। हन्त, किदो से पिअसहीए णिअमभङ्गो रण्णा। [कथं महाराजः समागतः। हन्त, कृतोऽस्याः प्रियसख्या नियमभङ्गो राज्ञा।]

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den, with the multitude of his rays penetrating through the interstices of a net-work of creepers, that [multitude] resembles leaves of burnished gold Therefore, is it time for you to wait upon [the sun] with an offering (*argyah*) including [in it] red flowers and sandal

Bhānumatī—Dear Taralikā, bring me the vessel containing materials of the offering, so that I shall accomplish the worship of the divine thousand-rayed [sun]
Maid—As the Queen commands. (*Goes out*)
King—This surely is an exceedingly (*tara*) good opportunity to go near the Queen
(*Entering*) **Maid**—My Queen, here is the vessel containing materials of offering Let then the worship of the divine thousand-rayed [sun] be performed

(*The king approaches and, sending away the attendant with a signal, takes the vessel containing materials of offering himself and hands [it over to the Queen]*)

Friend—(*Observing To herself*) How, His Majesty has arrived! Alas, the violation of the vow of this dear friend [of mine] is [now sure to be] accomplished by the King.

भानुमती--(दिनकराभिमुखी भूत्वा ।) भअव, अम्बरमहासरेक्कसहस्सपत्त-पुव्वदिसावहूमुहमण्डलकुङ्कुमविसेसअ, सअलभुवणाङ्गणदीवअ एत्थ सिविणअदसणे ज किं बि अच्चाहिद त भअवदो पणामेण कुसलपरिणामि ससदब्भादुअस्स अज्जउत्तस्स होदु । (अर्घ्यं दत्त्वा ।) हञ्जे तरलिए, उवणेहि मे कुसुमाइ जाव अवराण वि देवदाणं सवरिअ णिव्वट्टेमि । [(दिनकराभिमुखी भूत्वा ।) भगवन्, अम्बरमहासरएकसहस्रपत्र, पूर्वदिशावधूमुखमण्डलकुङ्कुमविशेषक, सकलभुवनाङ्गनदीपक, अत्र स्वप्नदर्शने यत्किमप्यत्याहित तद्भगवतः प्रणामेण कुशलपरिणामि सशतभ्रातृकस्यार्यपुत्रस्य भवतु । (अर्घ्यं दत्त्वा ।) हञ्जे तरलिके, उपनय मे कुसुमानि यावदपरासामपि देवताना सपर्यां निर्वर्तयामि] (हस्तौ प्रसारयति ।)

(राजा पुष्पाण्युपनयति । स्पर्शसुखमभिनीय कुसुमानि भूमौ पातयति ।)

भानुमती--(सरोषम् ।) अहो पमादो परिअणस्स । (परिवृत्य दृष्ट्वा । ससंभ्रमम् ।) कध अज्जउत्तो । [अहो प्रमाद परिजनस्य । (परिवृत्य दृष्ट्वा । ससंभ्रमम् ।) कथमार्यपुत्र ।]

राजा--देवि, अनिपुण. परिजनोऽयमेवंविधे सेवावकाशे । तत् प्रभवत्यनुशासने देवी । (भानुमती लज्जां नाटयति ।)

Bhānumatī—(*Turning her face towards the sun*) O divine [sun], the one thousand-petaled [lotus] in the great lake of the sky, the saffron mark on the round face of the damsel in the form of the eastern quarter, the light of the courtyyard in the form of the world, whatever may be calamitous in this vision of a dream-may that, [I pray], by virtue of my adoration to [you], the divine [Lord], turn out happy in its consequence to my noble lord along with his hundred brothers (*Giving the offering*) Dear Taralikā, bring me flowers so that I shall accomplish the worship of other deities too (*Stretches out her hands*)

(*The King brings the flowers Gesticulating the pleasure of touch [with her hand], he lets the flowers fall on the ground*).

Bhānumatī—Oh, [how great is] the carelessness of servants! (*Turning round [and] seeing. With confusion*). How, my noble lord!

King—My Queen, unskilled is this servant on such occasions of service The Queen, therefore, has [full] power to punish [him].

(*Bhānumatī acts bashfulness*)

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१ ‘ हला ’ ज

राजा--अयि प्रिये,

विकिर धवलदीर्घापाङ्गसंसर्पि चक्षुः
परिजनपथवर्तिन्यत्र किं संभ्रमेण ।
स्मितमधुरमुदारं देवि मामालपोच्चैः
प्रभवति मम पाण्योरञ्जलि[1] सेवितुं त्वाम् ॥ १६ ॥

भानुमती--अज्जउत्त, अब्भणुण्णादाए तुए अत्थि मे कस्सिं वि णिअमे अहिलासो । [आर्यपुत्र, अभ्यनुज्ञातायास्त्वयास्ति मे कस्मिन्नपि नियमेऽभिलाषः ।]

राजा--श्रुतविस्तर एवास्मि भवत्या. स्वप्नवृत्तान्तं प्रति । तदलमेवं प्रकृतिसुकुमारमात्मानं खेदयितुम् ।

भानुमती--अज्जउत्त, म सङ्का बाहेइ । ता अणुमण्णदु म अज्जउत्तो । [आर्यपुत्र, मा शङ्का बाधते । तदनुमन्यता मामार्यपुत्र. ।]

राजा--(सगर्वम् ।) देवि, अलमनया शङ्कया । पश्य ।

किं नो व्याप्तदिशा प्रकम्पितभुवामक्षौहिणीना फलं
किं द्रोणेन किमङ्गराजविशिखैरेव यदि क्लाम्यसि ।

King—O [my] beloved,

Direct towards [me] here, who am standing in the position of your servant, your eye accustomed to move towards the white extensive corner Why this excitement? Talk to me loudly, Queen, [and] in a manner sweet owing to smiles, and lovely (*udāra*) The cavity of my hands is [ever] ready to serve you 16

Bhānumatī—Noble my lord, permitted by you I have a desire to [observe] a certain vow

King—I have already (*eva*) heard the details, pertaining to the account of your dream No use (*alam*), therefore, thus fatiguing your naturally delicate body (*ātmānam*)

Bhānumatī—Noble my lord, fear torments me Therefore let my noble lord permit me

King—(*With hauteur*) My Queen, away with this fear See

If you thus become distressed, [what is the use of our mighty armies, which have occupied [all] the quarters and have made the [very] earth tremble [under their tread], what [the good] of Drona and the arrows of

1 ‘ ०लिस्त्व स्पृशास्मान ’ च

भीरु भ्रातृशतस्य मे[1] भुजवनच्छायासुखोपास्थिना
त्वं दुर्योधनकेसरीन्द्रगृहिणी शङ्कास्पदं किं तव ॥ १७ ॥

भानुमती—अज्जउत्त, ण हु मे किं वि आसङ्काकालणं तुह्मेसु सण्णिहिदेसु । किं तु अज्जउत्तस्स एव्व मणोरहसंपत्तिं अहिणन्दामि । [आर्यपुत्र, न खलु मे किमप्याशङ्काकारण युष्मासु संनिहितेषु । किंत्वार्यपुत्रस्यैव मनोरथसंपत्तिमभिनन्दामि ।]

राजा—अयि सुंदरि, एतावन्त एव मनोरथा यदहं दयितया संगतः स्वेच्छया विहरामीति । पश्य ।

प्रेमाबद्ध[2]स्तिमितनयनापीयमानाब्जशोभं
लज्जायोगादविशदकथं मन्दमन्दस्मितं वा ।
वक्त्रेन्दुं ते नियममुषितालक्तकाङ्काधरं[3] वा
पातुं वाञ्छा परमसुलभं किं नु[4] दुर्योधनस्य ॥ १८ ॥

(नेपथ्ये महान् कलकलः । सर्वे आकर्णयन्ति ।)

the Anga king [that is, Karna]? [O] timid one, you are the wife of the lord of lions, [namely], Duryodhana, residing with happiness in the shade of the forest of arms of my hundred brothers What can be the object of fear to you? 17

Bhānumatī—Noble my lord, indeed there is no object of fear whatever to me when you are near. But I take delight in [and have consequently to pray for, by observing vows,] the fulfilment of the heart's desires of my noble lord himself.

King—O beautiful one, thus far only [extend] my heart's desires that I should sport at will in company with my beloved See

[I always entertain] a longing to drink your moon-like face, by which the beauty of a lotus is being swallowed [that is, outdone] with the eyes packed with love and [hence] steady, which talks indistinctly through the feeling of bashfulness, or which [shines] with ever gentle smiles, or which is characterised by a lip that has lost its mark of *alaktaka* dye owing to the religious vow [being observed by you] What else possibly (*nu*) can be not easy to obtain by Duryodhana? 18

(*Behind the curtain a great noise. All listen*)

१ 'या' ज २ 'प्रेमाबन्ध' ग-द. ३ '०कायाधर' ग-ज ४ 'न' ज.

भानुमती—(सभयं राजानं परिष्वज्य ।) परित्ताअदु परित्ताअदु अज्जउत्तो । [परित्रायतां परित्रायतामार्यपुत्रः ।]

राजा—(समन्तादवलोक्य ।) प्रिये, अलं संभ्रमेण । पश्य ।

दिक्षु व्यूढाङ्घ्रिपाङ्गस्तृणजटिलचलत्पांशुदण्डोऽन्तरिक्षे
झाङ्कारी शर्कराल: पथिषु विटपिनां स्कन्धकाषैः सधूमः ।
प्रासादानां निकुञ्जेष्वभिनवजलदोद्गारगम्भीरधीर-
श्चण्डारम्भः समीरो वहति परिदिशं भीरु किं सम्भ्रमेण ॥ १९ ॥

सखी—महाराओ[1] पविसदु एदं दारुपव्वअप्पासादम् । उव्वेअकारी क्खु अअं उत्थिदपरुसरअकलुसीकिदणअणो उम्मूलिदतरुवरसद्दवित्तत्थमन्दुरापरिब्भट्ठवलहतुलङ्गमपज्जाउलीकिदजणपद्धइ[2] भीसणो समीरणो ! [महाराज, प्रविशतु एतं दारुपर्वतप्रासादम् । उद्वेगकारी खल्वयमुत्थितपरुषरजःकलुषीकृतनयन उन्मूलित-

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Bhānumatī—(*Embracing the king in fright*) May my noble lord protect [me], protect [me]

King—(*Observing all round*) Darling, away with excitement See

Why this excitement, O timid one? [It is only] a wind, terrible in its activity, [that] is blowing in every direction, [the wind] by which branches of trees (*anghripah*) are scattered in [various] quarters, which it attended, in the air, by a moving column of dust bristling (*jaṭila*) with straw, which, on roads, produces a hissing hoarse sound and is charged with particles of sand (*śarkarāla*), which is accompanied by smoke [proceeding] from the stems of trees rubbing against one another, and which is deep and grave [in its sound], like the thundering of a fresh cloud, in the arbours of the palaces 19

Friend—May Your Majesty enter this palace standing on the [artificial] mountain of wood Indeed, this terrible wind creates anxiety—[the wind] which causes distress (*kalusīkrta*) to the eye with the rough dust that has arisen, and which has thrown into disorder the thoroughfares (*paddhatih*) of men by [the appearance thereon of] the excellent

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१ ' महाराज, आरोहीअदु एद दारुपव्वअप्पासादम् (महाराज, आरुह्यतामेतद्दारुपर्वतप्रासादम्) ' ज २ ' तुलङ्गमे (तुरङ्गम) ' ग-द.

तरुवरशब्दवित्रस्तमन्दुरापरिभ्रष्टवल्लभतुरङ्गमपर्याकुलीकृतजनपद्धतिमर्थिण: समीरण:।]

राजा–(सहर्षम् ।) उपकारि खल्विद वात्याचक्रं सुयोधनस्य । यस्य प्रसादाद-यत्नपरित्यक्तनियमया देव्या संपादितोऽस्मन्मनोरथ । कथमिति ।

न्यस्ता न भ्रुकुटिर्न बाष्पसलिलैराच्छादिते लोचने
नीतं नाननमन्यतः सशपथं नाहं स्पृशन् वारितः ।
तन्व्या मग्नपयोधरं भयवशादाबद्धमालिङ्गितं
भङ्क्तास्या नियमस्य भीषणमरुन्नायं वयस्यो मम ॥ २० ॥

तत्संपूर्णमनोरथस्य मे कामचार संप्रति विहारेषु । तदितो दारुपर्वतप्रासादमेव गच्छाम: ।

(सर्वे वात्याबाधां रूपयन्तः यत्नतः परिक्रामन्ति ।)

राजा--

कुरु घनोरु पदानि शनैः शनैरयि विमुञ्च गतिं परिवेपिनीम् ।

(*vallabha*) horses which, being greatly (*vi*) frightened by the crash of huge trees uprooted, have bolted off from their stables

King—(*With joy*) Indeed, this whirlwind has been the benefactor of Suyodhana, since (*yasya* = *yad asya*, idiomatically) owing to its favour, our heart's longing is fulfilled by the Queen, who has abandoned her vow without any effort [on our part] How [do I prove this]?

No frown has been put on, the eyes have not been covered with tears, the face has not been turned in another direction; I was not prevented with oaths, from touching her [But], under the influence of fear an embrace has been effected, by the slender-bodied lady so [closely] as to make her breasts plunged [as it were in my chest] Is not the dreadful wind, who broke her vow, [thus] a friend of mine? 20

So my heart's longing being fulfilled, I have now freedom to indulge (*kāmacāraḥ*) in enjoyments. Therefore, we proceed from here just to the palace on the mountain of wood.
(*All, gesticulating pain from the whirlwind, move about with efforts*)

King —

[O] lady of plump thighs, plant your feet slowly and slowly Give up your trembling gait, (darling). [O]

सुतनु बाहुलतोपरिबन्धन मम निपीडय गाढमुरःस्थलम् ॥ २१ ॥
(प्रवेश रूपयित्वा ।) प्रिये, अलब्धावकाशः समीरणः सवृतत्वाद्गर्भगृहस्य ।
विस्रब्धमुन्मीलय चक्षुरुन्मृष्टरेणुनिकरम् ।

भानुमती—(सहर्षम् ।) दिट्ठिआ इह दाव उप्पादसमीरणो ण बाधेइ [दिष्टयेह तावदुत्पातसमीरणो न बाधते ।]

सखी—आरोहणसंभमणिस्सहं पिअसहीए ऊरुजुअलम् । ता कीस दाणीं महाराओ आसणवेदीं ण भूसेदि । [आरोहणसंभ्रमनि.सह प्रियसख्या ऊरुयुगलम् । तत्कस्मादिदानीं महाराज आसनवेदीं न भूषयति ।]

राजा—(देवीमवलोक्य ।) भवति, अनल्पमेवापकृतं वात्यासंभ्रमेण । तथा हि ।

रेणुर्बाधां विधत्ते तनुरपि महतीं नेत्रयोरायतत्वा-
दुत्कम्पोऽल्पोऽपि पीनस्तनभरितमुरः क्षिप्तहारं दुनोति ।
ऊर्वोर्मन्देऽपि याते पृथुजघनभराद्वेपथुर्वर्धतेऽस्या

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woman of beautiful body, closely embrace my broad chest, making your creeper-like arms the upper ligature [thereof] 21

(*Gesticulating entrance*) Darling, the wind has no access [here], the inner chamber being well (*sam*) closed Open your eyes with [perfect] security (*viśhabdham*), wiping off the collection of dust [therefrom]

Bhānumatī—I am glad here at least (*tāvat*) the portentous wind does not torment [us]

Friend—The two thighs of my dear friend have become powerless owing to the hurry of ascent Why then does Your Majesty not adorn the raised ground (*vedih f*), serving as a seat, now?

King—(*Observing the queen*) Noble lady, the excitement [caused] by the whirlwind has done [you] no small harm, certainly (*eva*) So indeed,

The [amount of] dust, though small, causes great torment owing to the expansiveness of her eyes Tremor, though slight, pains her bosom, weighted as it is with plump breasts, so [much] as to heave up her necklace The trembling of her thighs increases, though her gait is slow, owing to the heaviness of her big buttocks. The

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 १ 'पतसि' ग–द २ 'समीरणसार स्तिमितत्वात्' ज.

बाल्या खेदं मृगाक्ष्याः सुचिरमवयवैर्दत्तहस्ता करोति ॥ २२ ॥

(सर्वे उपविशन्ति ।)

राजा—तत्किमित्यनास्तीर्णे कठिनशिलातलमध्यास्ते देवी ।

लोलांशुकस्य पवनाकुलितांशुकान्त
त्वद्दृष्टिहारि मम लोचनबान्धवस्य ।
अध्यासितुं तव चिरं जघनस्थलस्य
पर्याप्तमेव करभोरु ममोरुयुग्मम् ॥ २३ ॥

(प्रविश्य पटाक्षेपेण संभ्रान्तः ।) **कञ्चुकी**—देव, भग्नं भग्नम्–

(सर्वे सातङ्कं पश्यन्ति)

[1]राजा—केन ।

कञ्चुकी—भीमेन—

राजा—कस्य ।

[6]कञ्चुकी—भवत —

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whirlwind, helped as it is by the limbs of [this] fawn-eyed lady, is causing [her] pain [rather] too long 22

(*All sit down*)

King—Then why is it that the queen is sitting on the hard slab of stone, which has no covering?

[O] lady of graceful, tapering and fleshy thighs, my two thighs, the skirt of whose garment is disordered by the wind and which [hence] are [so] attractive to your eyes, are quite sufficient for your huge (*sthalm*) buttocks to rest upon for a long time—[your buttocks] which have their garment fluttering [in the wind] and which [hence] are so pleasing to my eyes! 23

(*Entering with a toss of the curtain, bewildered*)

Chamberlain—Your Majesty, broken, [indeed] broken—

(*All gaze [at him] in fear*)

King—By whom?

Chamberlain—By the dreadful—[*also punningly*—By Bhīma, the second Pāṇḍava]—

King—Whose?

Chamberlain—Of Your Majesty—

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१ 'साकूतम्' अ.

राजा—आः, किं प्रलपसि ।

भानुमती—अज्ज, किं अणिट्ठं मन्तोसि । [आर्य किमनिष्टं मन्त्रयसे ।]

राजा—धिक्प्रलपिन्, वृद्धापसद, कोऽयमद्य ते व्यामोहः ।

कञ्चुकी—देव, न खलु कश्चिद्व्यामोहः । सत्यमेव ब्रवीमि ।

भग्नं भीमेन भवतो मरुता रथकेतनम् ।
पतितं किङ्किणीक्वाणबद्धाक्रन्दमिव क्षितौ ॥ २४ ॥

राजा—बलवत्समीरणवेगात् कम्पिते भुवने भग्नः स्यन्दनकेतुः । तत्किमित्युद्धतं प्रलपसि भग्नं भग्नमिति ।

कञ्चुकी—देव न किंचित् । किं तु शमनार्थमस्यानिमित्तस्य विज्ञापयितव्यो देव इति स्वामिभक्तिर्मां मुखरयति ।

भानुमती—अज्जउत्त, अन्तरीअदु एदं पसण्णबह्मणवेअघोसेण । आर्यपुत्र, अन्तर्यतामेतत् प्रसन्नब्राह्मणवेदघोषेण ।]

राजा—(सावज्ञम् ।) ननु गच्छ । पुरोहितसुमित्राय निवेदय ।

King—Ah, what are you raving?

Bhānumatī—Worthy Sir, what unwelcome thing are you saying?

King—Fie! [You] raver, wretch of an old man, what infatuation has to-day [overtaken] you?

Chamberlain—No infatuation whatsoever! I am telling [you] exactly the truth.

The flag of Your Majesty's chariot was broken by the dreadful wind [and it] fell on the ground, uttering, as it were, a cry of lamentation, through the jingling of its bells. 24

King—When the whole world was shaken by the vehemence of the powerful wind, [it is not surprising that] the flag of my chariot was broken. Then why do you thus impudently rave 'Broken, [indeed], broken?'

Chamberlain—Your Majesty, nothing at all [is meant to be impudent here]. But, in order to allay this evil omen, Your Majesty should be requested—thus devotion to my Master prompts me to speak.

Bhānumatī—Noble my lord, let this be averted by the loud recital of the Vedas by Brāhmanas, pleased [with dakṣiṇās].

King—(*Disdainfully*) Well, go. Report [the matter] to [our] priest Sumitra.

कञ्चुकी—यदाज्ञापयति देवः। (निष्क्रान्तः।)

(प्रविश्य।) प्रतीहारी—(सोद्वेगमुपसृत्य।) जअदु जअदु महाराओ। महाराअ, महादेवी क्खु एसा सिन्धुराअमादा दुस्सला अ पडिहारभूमीए चिट्ठदि। [जयतु जयतु महाराजः। महाराज, महादेवी खल्वेषा सिन्धुराजमाता दुःशला च प्रतीहारभूमौ तिष्ठति।]

राजा—(किंचिद्विचिन्त्यात्मगतम्।) किं जयद्रथमाता दुःशला चेति कच्चिदभिमन्युवधामर्षितैः पाण्डुपुत्रैर्न किंचिदत्याहितमाचेष्टितं भवेत्। (प्रकाशम्।) गच्छ। प्रवेशय शीघ्रम्।

प्रतीहारी—जं देवो आणवेदि। [यद्देव आज्ञापयति। (निष्क्रान्ता)

(ततः प्रविशति संभ्रान्ता जयद्रथमाता दुःशला च।)

(उभे सास्रं दुर्योधनस्य पादयोः पततः।)

माता—परित्ताअदु परित्ताअदु कुमालो। [परित्रायतां परित्रायतां कुमारः।]

(दुःशला रोदिति।)

राजा—(ससंभ्रममुत्थाप्य।) अम्ब, समाश्वसिहि। किमत्याहितम्। अपि कुशलं समराङ्गणेष्वप्रतिरथस्य जयद्रथस्य।

माता—जाद, कुदो कुशलम्। (जात, कुतः कुशलम्।)

राजा—कथमिव।

Chamberlain—As Your Majesty commands. (*Goes out*)
(*Entering*) **Door-Keeper**—(*Approaching in distress*) May victory attend Your Majesty, may victory attend! Your Majesty), here the great Queen, mother of the king of the Sindhus [that is, of Jayadratha], and Duśśalā, are waiting at the region of the gate.

King—(*Meditating a little. To himself*) What, the mother of Jayadratha, and Duśśalā also! May I hope (*kaccit*) that the sons of Pāṇḍu, enraged at the slaughter of Abhimanyu, have not done some calamitous deed? (*Aloud*) Go Enter [them] quickly.

(*Then enter the mother of Jayadratha, in excitement, and Duśśalā. Both in tears fall at Duryodhana's feet*)

Mother—Let the young Prince protect, protect!

(*Duśśalā sheds tears*)

King—(*Getting up in haste*) Mother, take courage, take courage What is [the cause of] your terror? Is it all well, on the fields of battle, with Jayadratha, the unrivalled chariot-warrior?

Mother—Dear child, how can it be well?

King—How possibly (*iva*).

माता—(साशङ्कम्।) अज्ज क्खु पुत्तवहामरिसिदेण गण्डीविणा अणत्थमिदे दिवहणाहे तस्स वहो पडिण्णादो। [अद्य खलु पुत्रवधामर्षितेन गाण्डीविनानस्तमिते दिवसनाथे तस्य वधः प्रतिज्ञातः।]

राजा—(सस्मितम्।) इदं तदश्रुकारणमम्बाया दुःशलायाश्च पुत्रशोकादुन्मत्तस्य किरीटिनः प्रलापैरेवमवस्था। अहो मुग्धत्वमबलानां नाम। अम्ब, कृतं विषादेन। वत्से दुःशले, अलमश्रुपातेन। कुतश्चायं तस्य धनंजयस्य प्रभावो दुर्योधनबाहुपरिघरक्षितस्य महाराजजयद्रथस्य विपत्तिमुत्पादयितुम्।

माता—जाद, जाद, दे हि पुत्तबन्धुवहामरिसुद्दीविदकोवाणला अणपेक्खिदसरीरा वीरा परिक्कामन्ति। [जात, जात, ते हि पुत्रबन्धुवधामर्षोद्दीपितकोपानला अनपेक्षितशरीरा वीराः परिक्रामन्ति।]

राजा—(सोपहासम्।) एवमेतत्। सर्वजनप्रसिद्धैवामर्षिता पाण्डवानाम्। पश्य।

हस्ताकृष्टविलोलकेशवसना दुःशासनेनाज्ञया
पाञ्चाली मम राजचक्रपुरतो[1] गौर्गौरिति व्याहृता।

Mother—(*With apprehension*) To-day, indeed, the wielder of the Gāndīva bow [that is, Arjuna] enraged at the murder of his son, has vowed his [that is, Jayadratha's] slaughter, while the sun has not set [that is, before it sets]

King—(*With a smile*) Is this that cause [which brings forth] tears in my Mother and Duśśalā? Is such your plight by the ravings of Kirītin, who is maddened by grief for his son? Oh, the well-known (*nāma*) simple-mindedness of women! Mother, away with dejection Dear Duśśalā, enough of shedding tears Whence came this prowess of that Dhanañjaya to cause calamity to the great king, Jayadratha, protected by the bolt of Duryodhana's arm?

Mother—Dear child, [O] dear child, indeed those warriors, with the fire of their anger enkindled by their impatience (*amarsah*) at the slaughter of their son and kinsman, are moving about, regardless of [the safety of] their bodies

King—(*With derision*) So it is! The unforgivingness of the Pāndavas is already (*eva*) known to all people! See.

Pāncālī, whose hair and garment were pulled by Duśśāsana at my command and had [consequently] become loose, was addressed as 'A cow, [helpless like] a cow!' in the presence of an assemblage of kings! Was

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१ 'चक्रमभित.' ग-द.

तस्मिन्नेव स किं नु गाण्डिवधरो नासीत् पृथानन्दनो
यून: क्षत्रियवंशजस्य कृतिन: क्रोधास्पदं किं न तत् ॥ २५ ॥

माता—असमत्तपडिण्णाभारस्स आप्पवहो से पडिण्णादो। [असमाप्तप्रतिज्ञाभारस्यात्मवधोऽस्य प्रतिज्ञातः।]

राजा—यद्येवमलमानन्दस्थानेऽपि ते विषादेन। ननु वक्तव्यमुत्सन्न सानुजो युधिष्ठिर इति। अन्यच्च मातः, का शक्तिरस्ति धनंजयस्यान्यस्य वा कुरुशतपरिवारवर्धितमहिम्नः कृपकर्णद्रोणाश्वत्थामादिमहारथपराक्रमाद्विगुणीकृतनिरावरणविक्रमस्य नामापि गृहीतु ते तनयस्य। अयि सुतपराक्रमानभिज्ञे,

धर्मात्मजं प्रति यमौ च कथैव नास्ति
मध्ये वृकोदरकिरीटभृतोर्बलेन।
एकोऽपि विस्फुरितमण्डलचापचक्र

not the son of Pṛthā, the wielder of the Gāṇḍīva, bow, present at that very [time], tell me (*nu*)? Was not that [namely, Duśśāsana's action] a [proper] cause for anger to a youth, born in the family of Kṣatriyās and skilled [in the use of arms]? 25

Mother—[And] he has vowed self-slaughter in case he failed to carry out the responsibility of his [first] vow.

King—If so, enough of your grieving over a matter, at which you should on the contrary (*api*), rejoice Why, you should [rather] say that Yudhiṣṭhira along with his brothers is now uprooted And moreover, [O] Mother, what power has Dhanañjaya, or any other, to utter [with intent to injure] even the name of your son, whose prowess is augmented by the circle (*parivārah*) of the hundred Kurus and whose unresisted (*nirāvarana*) valour is doubled by the bravery of such great chariot-warriors as Kṛpa, Karṇa, Droṇa and Aśvatthāman. O [you] who not fully (*abhi*) comprehend the valour of your son

Not even (*eva*) the talk can be [entertained] with regard to the son of Dharma [that is, Yudhiṣṭhira] and the twins [that is, Nakula and Sahadeva, as being the possible successful adversaries of Jayadratha]. Out of the [remaining two, namely], Vṛkodara and Kirīṭin, which one at all (*api*) is able, as far as strength goes,

१ 'ततज्य' ब.

कः सिन्धुराजमभिषेणयितुं समर्थः ॥ २६ ॥

भानुमती—अज्जउत्त, जइवि एव्वं तइवि गुरुकिदपडिण्णाभारो ट्ठाणं क्खु सङ्काए। [आर्यपुत्र, यद्यप्येव तथापि गुरुकृतप्रतिज्ञाभारः स्थान खलु शङ्कायाः।]

माता—साहु, कालोइदं भणिअ भानुमदीए। [साधु, कालोचितं भणितं भानुमत्या।]

राजा—आः, ममापि नाम दुर्योधनस्य शङ्कास्थान पाण्डवाः। पश्य।

कोदण्डज्याकिणाङ्कैरगणितरिपुभिः कङ्कटोन्मुक्तदेहैः[1]
श्लिष्टान्योन्यातपत्रैः सितकमलवनभ्रान्तिमुत्पादयद्भिः।
रेणुग्रस्तार्कभासा प्रचलदसिलतादन्तुराणा बलाना-
माक्रान्ता भ्रातृभिर्मे दिशि दिशि समरे कोटयः संपतन्ति ॥२७॥

अपि च भानुमति, विज्ञातपाण्डवप्रभावे, किं त्वमप्येवमाशङ्कसे। पश्य

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to advance with an army against the king of the Sindhus, when his encirrled bow shines in its orb? 26

Bhānumatī—Noble my lord, even though it be so, yet he is no doubt an object of terror, inasmuch as the responsibility of the vow he has taken is heavy [and consequently he is expected to try his utmost to discharge it]

Mother—Well [done], Bhānumatī has said something [quite] appropriate for the occasion

King—Ah, even to me, Duryodhana, [can] the Pāṇḍavas possibly (*nāma*) [be] an object of terror? See

Crores of troops, that have shut out (*grasta*) the light of the sun by the [clouds of] dust [raised by them] and that are bristling with (*dantura*) the sharp swords being flourished, fly away in every direction when overpowered in battle by my brothers, who possess the marks of scars [produceed] by the string of the bow, who care not [a straw] for their enemies, and have [consequently] discarded [the use of] armours for their bodies and who with their mutual umbrellas closely touching one another, create [in the mind of an onlooker] the illusion of a forest of white lotuses 27

Moreover, O Bhānumatī, knowing [full well] as you do the prowess of the Pāṇḍavas, how is it that you also apprehend in this way? See

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[1] 'कङ्कटामुक्त' ग-द

दुःशासनस्य हृदयक्षतजाम्बुपाने
दुर्योधनस्य च यथा गदयोरुभङ्गे ।
तेजस्विना समरमूर्धनि पाण्डवाना
ज्ञेया जयद्रथवधेऽपि तया प्रतिज्ञा ॥ २८ ॥

कः कोऽत्र भोः । जैत्रं मे रथमुपकल्पय तावत् । यावदहमपि तस्य प्रगल्भपाण्डवस्य जयद्रथपरिरक्षणेनैव मिथ्याप्रतिज्ञावैलक्ष्यसंपादितमशस्त्रपूतं मरणमुपादिशामि ।

(प्रविश्य) **कञ्चुकी**—देव,

उद्धातक्कणितविलोलहेमघण्टः
प्रालम्बद्विगुणितचामरप्रहासः ।
सज्जोऽयं नियमितवल्गिताकुलाश्वः
शत्रूणां क्षपितमनोरथो रथस्ते ॥ २९ ॥

राजा—देवि, प्रविश त्वमभ्यन्तरमेव । ('यावदहमपि तस्य प्रगल्भपाण्डवस्य'- इत्यादि पठन् परिक्रामति ।) (निष्क्रान्ताः सर्वे ।)

इति द्वितीयोऽङ्कः

As was the vow of the high-spirited Pāṇḍavas to drink the blood [lit the water arising from a wound] from the heart of Duśśāsana, and to break with a mace the thighs of Duryodhana, so must also [their vow] to kill Jayadratha, at the head of the battle, [be supposed to be] ! 28

Halloa! Who, who is here? Just make ready my victorious chariot so that I also, even by protecting Jayadratha, shall advise that boastful Pāṇḍava [how to effect his] death, unhallowed by weapon, which [I know] he must bring about in shame (*vailakṣyam*) at his vow having turned out false

(*Entering*) **Chamberlain**—Your Majesty.

Here is your chariot ready—[the chariot] whose oscillating (*vilola*) golden bells jingle at [every] jolt, the laugh [that is, the white brilliance] of whose chowries is doubled by garlands [of flowers hanging from its top], whose horses are chafing (*ākula*) at their trotting (*valgita*) being checked, and which puts an end to the enemies' fondest desires. 29

King—My Queen, enter you the inner apartment itself (*Moves about, saying* 'So that I also, even by protecting etc.')

(*All go out*)

END OF ACT II

तृतीयोऽङ्कः

(ततः प्रविशति विकृतवेषा राक्षसी ।)

राक्षसी—(विकृतं विहस्य । सपरितोषम् ।)

हदमाणुशमशभोअणे कुम्भशहश्शं वशाहिं शंचिए ।
अणिश अ पिवामि शोणिअं वलिशशद शमले हुवीअदु ॥ १ ॥

(नृत्यन्ती सपरितोषम् ।) जइ शिन्धुलाअवहदिअहे विअ दिअहे दिअहे शमलकम्म पडिवज्जइ अज्जुणे तदो पज्जत्तभलिदकोट्ठागाले मंशशोणिएहिं मे गेहे हुवीअदि । (परिक्रम्य दिशोऽवलोक्य ।) अह कहिं क्खु गदे मे लुहिलप्पिए हुवीअदि । होदु । शद्दावइश्शं दाव । अले लुहिलप्पिआ लुहिलप्पिआ, इदो एहि ।

[हतमानुषमांसभोजने कुम्भसहस्रं वसाभिः संचितम् ।
अनिश च पिबामि शोणितं वर्षशतं समरो भवतु ॥

(नृत्यन्ती सपरितोषम्) यदि सिन्धुराजवधदिवस इव दिवसे दिवसे समरकर्म प्रतिपद्यतेऽर्जुनस्ततः पर्याप्तभरितकोष्ठागार मांसशोणितैर्मे गृह भविष्यति । (परिक्रम्य दिशोऽवलोक्य ।) अथ क खलु गतो मे रुधिरप्रियो भविष्यति । भवतु । शब्दायिष्ये तावत् । अरे रुधिरप्रिय, इत एहि ।]

(ततः प्रविशति तथाविधो राक्षसः ।)

राक्षसः—(श्रमं नाटयन् ।)

ACT III

(*Then enters a demoness in hideous dress*)

Demoness—(*Laughing hideously With gratification*)

In feasting upon the flesh of men killed, a hundred pitchers have been stored full of fat And incessantly am I drinking blood May the battle continue for a hundred years! 1

(*Dancing with glee*) If Arjuna were to achieve battle-work day after day, as on the day of the slaughter of the Sindhu-king, then my house would have its store-room filled to overflowing (*paryāpta*) with flesh and blood (*Moving about and observing the quarters*) Now, where could indeed my Rudhirapriya have gone? Well I shall just call upon [him] O Rudhirapriya, Rudhirapriya, come here.

(*Then enters a demon of that kind*)

Demon—(*Gesticulating fatigue*)

पच्चग्गहदाणं मंशए जइ उण्हे लुहिले अ लब्भइ ।
ता एशे मह पलिश्शमे क्खणमेत्त एव्व लहु णश्शइ ॥ २ ॥

[प्रत्यग्रहताना मांसं यद्युष्ण रुधिरं च लभ्येत ।
तदेष मम परिश्रम. क्षणमात्रमेव लघु नश्येत् ॥]

(राक्षसी पुनर्व्याहरति ।)

राक्षसः—(आकर्ण्य ।) अले के म शद्दावेदि । (विलोक्य ।) कह पिआ मे वशागन्धा । (उपसृत्य ।) वशागन्धे, कांश म शद्दावेशि ।

लुहिलाशवपाणमत्तिए लणहिण्डन्तखलन्तगत्तिए ।
शद्दाअशि कीश मं पिए पुलिशशहश्श हदं शुणीअदि ॥ ३ ॥

[अरे का मा शब्दायते । (विलोक्य ।) कथ प्रिया मे वसागन्धा । (उपसृत्य ।) वसागन्धे, कस्मान्मा शब्दायसे ।

रुधिरासवपानमत्ते रणहिण्डनस्खलद्गात्रि ।
शब्दायसे कस्मान्मा प्रिये पुरुषसहस्रं हत श्रूयते ॥]

राक्षसी—अले लुहिलप्पिआ, एद क्खु मए तुह काल्रणादो पच्चग्गहदश्श कश्शवि-लाएशिणो प्पहूदवशाशिणेहच्चिक्कण कोण्हं णवलुहिल अग्गमश अ आणीदम् । ता पिवाहि णम् । [अरे रुधिरप्रिय, इदं खलु मया तव कारणात् प्रत्यग्रहतस्य कस्यापि राजर्षेः प्रभुतवसास्नेहचिक्कण कोष्ण नवरुधिरमग्रमासं चानीतम् । तत्पिबैतत ।]

If the flesh and warm blood of the newly (*pratyagra*) killed were to be secured, then this my exhaustion would quickly vanish for only a moment at least (*eva*) 2

(*The demoness calls out again*)

Demon—(*Listening*) Oh, who is calling out to me? (*Observing*) How, my beloved, Vasāgandhā (*Approaching*) Vasāgandhā, why are you calling out to me?

[O you] beloved, who, are intoxicated with the beverage in the form of blood, whose limbs are faltering owing to [constant] wanderings in the battle, why do you call out to me? It is rumoured that a thousand men are killed. 3

Demoness—O Rudhirapriya, here indeed have I brought, for your sake slightly (*ku*) warm, fresh blood, oily owing to the greasiness (*snehah*) of abundant fat, and flesh about the heart (*agramāmsam*), belonging to some royal sage recently killed. Therefore, quaff this off.

राक्षसः—(सपरितोषम् ।) वशागन्धे, शुठ्ठु । शोहणं तुए किदम् । बलि अम्हि पिवाशिए । ता उवणेहि । [वसागन्धे, सुष्ठु । शोभनं त्वया कृतम् । बलवदस्मि पिपासितः । तदुपनय ।]

राक्षसी—अले लुहिलप्पिआ, एदिशे वि णाम हदणलगअतुलङ्गमशोणिअवशाशमुद्दुश्शचले शमले पडिब्भमन्ते तुमं पिवाशिएशित्ति अच्चलिअम् अच्चलिअम् । [अरे रुधिरप्रिय, ईदृशेऽपि नाम हतनरगजतुरङ्गशोणितवसासमुद्रदु.संचरे समरे परिभ्रमस्त्व पिपासितोऽसीत्याश्चर्यमाश्चर्यम् ।]

राक्षसः—अइ शुत्थिदे, णं पुत्तशोअशन्तत्तहिअअं शामिणीं हिडिम्बादेवीं पेक्खिदु गदह्मि । [अयि सुस्थिते, ननु पुत्रशोकसतप्तहृदया स्वामिनीं हिडिम्बादेवीं प्रेक्षितुं गतोऽस्मि ।]

राक्षसी—लुहिलप्पिआ, अज्जवि शामिणीए हिडिम्बादेवीए घडुक्कअशोए ण उपशमइ । [रुधिरप्रिय,अद्यापि स्वामिन्या हिडिम्बादेव्या घटोत्कचशोको नोपशाम्यति ।]

राक्षसः—वशागन्धे, कुदो शे उवशमे । केवलं अहिमण्णुशोअशमाणदुक्खाए शुभद्दादेवीए जण्णशेणीए अ कधं कधं वि शमाश्शाशीअदि । [वसागन्धे, कुतोऽस्या उपशमः । केवलमभिमन्युशोकसमानदुःखया सुभद्रादेव्या ज्ञानसेन्या च कथं कथमपि समाश्वास्यते ।]

Demon—(*With gratification*) Bravo, Vasāgandhā! Well have you done I am awfully thirsty Bring [it] then

Demoness—O Rudhirapriya, wonder, [indeed] wonder it is that while wandering about on even such a battle-field, to be sure (*nāma*), as has been rendered difficult of passage (*dus-sañcara*) by a sea of blood and fat of men, elephants and horses that are slain you have become thirsty

Demon—O [you] who are [here] well at ease, why, I had gone to see our Mistress, Queen Hidimbā, whose heart is tormented by grief for her son

Demoness—Rudhirapriya, is not the grief of our Mistress Queen Hidimbā, yet allayed?

Demon—Whence can she have mitigation [of her grief]? Only she is being consoled with great difficulty by Queen Subhadrā whose agony is equal [to hers] owing to grief for Abhimanyu, and by Yājñasenī

राक्षसी—लुहिलप्पिआ, गेण्ह एद हत्थिशिलक्कवालशञ्चिअं अग्गमंशोवदंशम्। पिवाहि णवशोणिआशवम् [रुधिरप्रिय, गृहाणैतद्धस्तिशिर कपालसंचितमग्रमांसोपदशम्। पिब नवशोणितासवम्]

राक्षसः—(तथा कृत्वा।) वशागन्धे, अह किअप्पहूद तुए शंचिअ लुहिलं अग्गमंश अ [वसागन्धे, अथ कियत्प्रभूतं त्वया संचित रुधिरमग्रमांस च।]

राक्षसी—अले लुहिलप्पिआ, पुव्वशंचिअं तुम वि जाणाशि जेव्व, णवशंचिअं शिणु दाव। भअदत्तशोणिएहिं कुम्भे शिन्धुलाअवशाहिं कुम्भे दुवे दुवदमच्छाहिवभूलिश्शवशोमदत्तवह्लीअप्पमुहाण णलिन्दाणं अण्णाण वि पाकिदपुलिशाण लुहिलमशेहिं पुलिदाइ घडशदाइ अशक्खाइं शन्ति मे गेहे [अरे रुधिरप्रिय, पूर्वसंचित त्वमपि जानास्येव। नवसंचित शृणु तावत्। भगदत्तशोणितैः कुम्भः सिंधुराजवसाभिः कुम्भौ द्वा द्रुपदमत्स्याधिपभूरिश्रवःसोमदत्तबाल्हीकप्रमुखाणां नरेन्द्राणामन्येषामपि प्राकृतपुरुषाणां रुधिरमांसैः पूरितानि घटशतान्यसंख्यानि सन्ति मे गेहे।]

राक्षसः—(सपरितोषमालिङ्ग्य) शाहु शुग्घलिणिए, शाहु। इमिणा दे शुग्घलिणित्तणेण अज्ज उण शामिणीए हिडिम्बादेवीए शविहाणेण[1] अ प्पणट्ठ मे जम्मदालिद्दम्। [साधु सुगृहिणि, साधु। अनेन ते सुगृहिणीत्वेनाद्य पुनः

Demoness—Take this condiment (*upadamśah*) of flesh about the heart, collected in the skull of an elephant. Drink this beverage of blood

Demon—(*So doing*) Vasāgandhā, how much blood and excellent flesh have been stored by you?

Demoness—O Rudhirapriya, you also know already the previous collection. Just listen to the new store One pitcher [filled] with the [profuse] blood of Bhagadatta, two pitchers with the fat of the Sindhu-king and numberless hundreds of vessels, filled with blood and flesh of kings, chief among whom are Drupada, lord of the Matsyās, Bhūriśravas, Somadatta and Bālhīka, also of other ordinary men, there are [lying] in my house.

Demon—(*Embracing [her] with gratification*) Bravo, good house-wife, bravo! By this excellent housewifery of yours and again by the command (*samvidhānam*) of our Mistress, Queen Hidimbā [given] to-day, my poverty [which has con-

1 'शविहाएण (सविभागेन)' ग-अ.

स्वामिन्या हिडिम्बादेव्याः संविधानेन च प्रनष्ट मे जन्मदारिद्यम् ।]

राक्षसी—लुहिलप्पिआ, केलिशे शामिणीए शंविहाणए[1] किदे । [रुधिरप्रिय, कीदृशं स्वामिन्या संविधानं कृतम् ।]

राक्षसः—वशागन्धे, आणत्ते क्खु हग्गे शामिणीए हिडिम्बादेवीए जह लुहिलप्पिआ अज्जप्पहुदि तुए अज्जउत्तभीमशेणश्श पिट्ठदोऽणुपिट्ठं शमले आहिण्डिदव्वं त्ति । ता तश्श अणुमग्गगामिणो हअमाणुशशोणिअणइदंशणप्पणट्ठबुभुक्खापिवाशश्श इह एव्व मे शग्गलोओ हुवीअदि । तुम वि विशद्धा भविअ लुहिलवशाहिं कुम्भशहश्शं शंचेहि । [वसागन्धे, आज्ञतः खल्वहं स्वामिन्या हिडिम्बादेव्या यथा रुधिरप्रिय, अद्यप्रभृति त्वया आर्यपुत्रभीमसेनस्य पृष्ठतोऽनुपृष्ठं समरं आहिण्डितव्यमिति । ततस्तस्यानुमार्गगामिनो हतमानुषशोणितनदीदर्शनप्रनष्टबुभुक्षापिपासस्येहैव मे स्वर्गलोको भविष्यति । त्वमपि विस्रब्धा भूत्वा रुधिरवसाभिः कुम्भसहस्र संचिनु ।]

राक्षसी—लुहिलप्पिआ, किंणिमित्तं कुमालभीमशेणश्श पिट्ठदो आहिण्डीअदि । [रुधिरप्रिय, किंनिमित्तं कुमारभीमसेनस्य पृष्ठत आहिण्डयते ।]

राक्षसः—वशागन्धे, तेण हि शामिणा विओदलेण दुश्शाशणश्श लुहिलं पादुं पडिण्णादम् । तं च अह्मेहिं लक्खशेहिं अणुप्पविशिअ पादव्वम् । [वसागन्धे,

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tinued] from the birth has disappeared.

Demoness—Rudhirapriya, what kind of command has been given by our Mistress?

Demon—Vasāgandhā, I have indeed been ordered by our Mistress, Queen Hidimbā thus: 'Rudhirapriya, from to-day you should wander on the battle-field exactly in the wake of my noble lord, Bhīmasena' So taking my way after him, I shall have the heavenly world even here, my hunger and thirst having vanished at the [mere] sight of a river of blood belonging to men killed Be you at ease on your part and store up a thousand of pitchers with blood and fat

Demoness—Rudhirapriya, for what purpose have you to wander in the wake of Prince Bhīmasena?

Demon—Vasāgandhā, by that Master [of ours, namely], Vṛkodara,, a vow of drinking the blood of Duśśāsana has

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१ 'शविहाए (सविभाग)' ग-ज.

तेन हि स्वामिना वृकोदरेण दुःशासनस्य रुधिरं पातुं प्रतिज्ञातम्। तच्चास्माभी राक्षसैरनुप्रविश्य पातव्यम्।]

राक्षसी—(सहर्षम्) शाहु शामिणीए, शाहु शुशविहाणे मे भत्ता किदे। [साधु स्वामिनि, साधु। सुसंविधानो मे भर्ता कृतः।]

(नेपथ्ये महान् कलकलः।)

राक्षसी—(आकर्ण्य। ससंभ्रमम्।) अले लुहिलप्पिआ, किं णु क्खु एशे महन्ते कलअले शुणीअदि। [अरे रुधिरप्रिय, किं नु खल्वेष महान् कलकलः श्रूयते।]

राक्षस—(दृष्ट्वा।) वशागन्धे, एशे क्खु धिट्ठज्जुण्णेण दोणे केशेशु आकड्ढिअ आशिवत्तेण वावादीअदि। [वसागन्धे एष खलु धृष्टद्युम्नेन द्रोणः केशेष्वाकृष्यासिपत्रेण व्यापाद्यते।

राक्षसी—(सहर्षम्।) लुहिलप्पिआ एहि। गच्छिअ दोणश्श लुहिलं पिबह्म। [रुधिरप्रिय, एहि। गत्वा द्रोणस्य रुधिरं पिबाव.।]

राक्षसः—(सभयम्) वशागन्धे, बह्मणशोणिअं क्खु एद। गलअं दहन्ते दहन्ते पविशादि। ता किं एदिणा। [वसागन्धे, ब्राह्मणशोणितं खल्वेतत्। गलं दहद्दहत् प्रविशति। तत्किमेतेन।]

(नेपथ्ये पुनः कलकलः।)

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been taken And that blood has to be drunk by me, a demon, after having entered into his body

Demoness—Well [done], my Mistress, well [done] My husband has been given a good command

(*A great tumult behind the curtain*)

Demoness—(*Listening With confusion*) O Rudhirapriya, why indeed is this great uproar being heard?

Demon—(Seeing) Vasāgandhā, here indeed, Drona, having been dragged by the hair is being killed by Dhṛṣṭadyumna with a sharp sword

Demoness—(*With glee*) Rudhirapriya, come on Let us go and drink the blood of Droṇa

Demon—(*With fear*) Vasāgandhā, this is indeed the blood of a Brāhmana [It] enters [the belly], burning the throat [in so entering]

(*Again an uproar behind the curtain*)

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१ 'शुसंविहाए (सुसविभाग.)' ब.

राक्षसी—लुहिलप्पिआ, पुणोवि एशे महन्ते कलअले शुणीअदि । [रुधिर-प्रिय, पुनरप्येष महान् कलकलः श्रूयते ।]

राक्षसः—(नेपथ्याभिमुखमवलोक्य ।) वशागन्धे, एशो क्खु अश्शत्थामे आकड्ढिदाशिवत्ते इदो एव्व आअच्छदि । कदावि दुवदशुदलोशेण अम्हेवि वावादइश्शइ । ता एहि । अतिक्कमम्ह । [वसागन्धे, एष खल्वश्वत्थामाकृष्टासिपत्र एत एवागच्छति । कदाचिद् द्रुपदसुतरोषेणावामपि व्यापादयिष्यति । तदेहि । अतिक्रमावः ।]

(निष्क्रान्तौ ।)

प्रवेशकः

(ततः प्रविशत्याकृष्टखड्गः कलकलमाकर्णयन्नश्वत्थामा ।)

अश्वत्थामा—

महाप्रलयमारुतक्षुभितपुष्करावर्तक-
प्रचण्डघनगर्जितप्रतिरवानुकारी मुहुः ।
रवः श्रवणभैरवः स्थगितरोदसीकन्दर.
कुतोऽद्यसमरोदधेरयमभूतपूर्वः पुरः ॥ ४ ॥

Demoness—Rudhirapriya, here again a great uproar is being heard.

Demon—(*Looking towards the curtain*) Here indeed Aśvatthāman, with his sharp sword drawn, is coming in this very direction. Perhaps through anger against the son of Drupada, he may kill us also Come on then We shall pass on

(*Both go out*)

END OF INTERLUDE

(*Then enters Aśvatthāman with sword drawn, listening to the uproar*)

Wherefore [arises, so] frequently, in front [of me], to-day, this unprecedented uproar from the ocean of the battle-field—[the uproar] which resembles the echo of the terrible and deep thunder of the Puṣkarāvartaka clouds, agitated by the violent (*mahā*) winds of world-destruction, which is fright-ful to the ear and which has filled the hollow (*kandaram*) between heaven and earth?4

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१ ‘ शामिणीए हिडिम्बादेवीए आणत्तिं कलेद्म (स्वामिन्या हिडिम्बादेव्या आज्ञप्तिं कुर्वः ।) ’ ग-द.

(विचिन्त्य) ध्रुवं गाण्डीविना सात्यकिना वृकोदरेण वा यौवनदर्पादतिक्रान्तमर्यादेन परिकोपितस्तातः समुल्लङ्घ्य शिष्यप्रियतामात्मप्रभावसदृशमाचेष्टते । तथा हि ।

यद् दुर्योधनपक्षपातसदृशं युक्तं यदस्त्रग्रहे
रामाल्लब्धसमस्तहेतिगुरुणो वीर्यस्य यत् साम्प्रतम् ।
लोके सर्वधनुष्मतामधिपतेर्यच्चानुरूपं रुषः
प्रारब्धं रिपुघस्मरेण नियतं तत् कर्म तातेन मे ॥ ५ ॥

(पृष्ठतो विलोक्य ।) तत्कोऽत्र रथमुपनयतु । अथवालमिदानीं मम रथप्रतीक्षया सशस्त्र एवास्मि सजलजलधरप्रभाभासुरेण सुप्रग्रहविमलकलधौतत्सरुणामुना खड्गेन । यावत् समरभुवमवतरामि । (परिक्रम्य वामाक्षिस्पन्दनं सूचयित्वा ।) अये, कथं ममापि नामाश्वत्थाम्नः समरमहोत्सवप्रमोदनिर्भरस्य तातविक्रमदर्शनलालसस्यानिमित्तानि समरगमनविघ्नमुत्पादयन्ति । भवतु । गच्छामि । (सावष्टम्भं

(*Deeply* [*vi*] *thinking*) Surely, my father, enraged by Gāṇḍīvin Sātyaki, or Vṛkodara, who has crossed his [proper] bounds in the pride of youth, is acting in a way befitting his prowess, leaving aside his [natural] love for pupils. So indeed.

My father, the devourer (*ghasmara*) of enemies, has no doubt, commenced that operation, which befits his espousal of Duryodhana's cause, which is proper for his adoption of arms [as his profession], which is worthy of the prowess, [rendered] mighty on account of all the missiles having been obtained from [Paraśu-] Rāma, and which is appropriate to the wrath of the head of all the bow-wielders in the world. 5

(*Looking behind*) Who then is here? Let [him] bring my chariot. Or rather I must not (*alam*) wait for a chariot now. Armed I am already with this sword, shining with the splendour of a cloud filled with water and possessed of a handle of pure gold which is easy to grasp. Let me just descend on the field of battle. (*Moving about. Suggesting* [*by proper gesticulations*] the *throbbing of the left eye*) Oh, how, evil omens create obstacle in going to the field of battle in the case of even me, Aśvatthāman, who am filled with joy at the great festival of battle and who am longing to witness [the display of] the valour of my father! Let it

परिक्रम्याग्रतो विलोक्य ।) कथमवधीरितक्षात्रधर्माणामुज्झितसत्पुरुषोचितलज्जावगुण्ठनानां विस्मृतस्वामिसत्कारलघुचेतसा द्विरदतुरङ्गमचरणचारिणामगणितकुलयशःसदृशपराक्रमव्रतानां रणभूमे समन्तादपक्रामतामयं महान्नादो बलानाम् । (निरूप्य ।) हा हा धिक्कष्टम् । कथमेते महारथाः कर्णादयोऽपि समरात् पराङ्मुखा भवन्ति । कथ नु तातागिष्ठितानामपि बलानामियमवस्था भवेत्[१] । भवतु संस्तम्भयामि । भो भो. कौरवसेनासमुद्रवेलापरिपालनमहामहीधरा नरपतय:, कृतं कृतममुना समरपरित्यागसाहसेन ।

यदि समरमपास्य नास्ति मृत्यो-
र्भयमिति युक्तमितोऽन्यतः प्रयातुम् ।
अथ मरणमवश्यमेव जन्तोः
किमिति मुधा मलिनं यशः कुरुध्वे ॥ ६ ॥

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be. I [will] go. (*Moving about with haughty steps and looking in front*) How is it that this great uproar proceeds from the armies, flying away on all sides from the field of battle, [the armies] that have disregarded their duty as a warrior class, that have discarded the veil of shame [so] proper for good men, that have [rendered] their hearts ungrateful (*laghu*) by forgetting the honour done to them by their master, that [usually] fight on elephants, horses and foot [but] that [now] care not for their vows of valour [so] commensurable with the [established] reputation of their families. (*Observing*) Alas, alas, fie, woe! How even these great chariot-warriors, Karṇa and others, turn their faces away from the battle-field! How possibly could this be the plight of armies, though commanded (*adhisthita*) by my father? Well, I shall stop [them] Oh, you, kings, the great mountains [expected] to protect the coastline (*velā*) of the ocean in the form of the Kaurava hosts enough, [surely] enough of this thoughtlessness in leaving the battle-field.

If having abandoned (*apāsya*) the battle-field there were no fear of death, then (*iti*) it would be reasonable to go away elsewhere from here But (*atha*) death, as you know (*eva*), necessarily overtakes [every] creature. Why then (*iti*) do you make your reputation sullied for nothing? **6**

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5 १ 'कुरुध्वम्' ग.

अपि च ।

अस्त्रज्वालावलिढप्रतिबलजलधेरन्तरौर्वायमाणे
सेनानाथे स्थितेऽस्मिन् मम पितरि गुरौ सर्वधन्वीश्वराणाम् ।
कर्णाल संभ्रमेण व्रज कृप समरं मुञ्च हार्दिक्य शङ्का
ताते चापद्वितीये वहति रणधुरं को भयस्यावकाशः ॥ ७ ॥

(नेपथ्ये ।) कुतोऽद्यापि ते तातः ।

अश्वत्थामा—(श्रुत्वा) किं ब्रूथ— ' कुतोऽद्यापि ते तातः' इति । (सरोषम्)
आः क्षुद्रा भीरव , कथमेवं प्रलपतां व. सहस्रधा न दीर्णमनया जिह्वया ।

दग्धुं विश्वं दहनकिरणैर्नोदिता द्वादशार्का
वाता वाता दिशि दिशि न वा सप्तधा सप्त भिन्नाः ।
छन्नं मेघैर्न गगनतलं पुष्करावर्तकाद्यैः
पाप पापाः कथयत कथं शौर्यराशेः पितुर्मे ॥ ८ ॥

Moreover,

When my father, who acts the part of the submarine fire within the ocean-resembling hostile armies, which are consumed (lit licked) by his missiles that resemble flames, and who is the head of all the best bow-wielders, is here standing [in the capacity of] the Commander of the forces, Karṇa away with excitement, Kṛpa, go to the battle-field, Hārdikya, give up [all] fear. What scope is there for fear, while my father, with his bow for his companion, is bearing the brunt of the battle? 7

(*Behind the curtain*) Where is your father even now?

Asvatthāman—(*Listening*) What say you—'Where is your father even now?' (*With rage*) Ah, mean cowards, how is it that your tongue does not get shattered in a thousand ways, as you rave in this way?

The twelve suns have not arisen to burn down the universe with their blazing rays; nor have the seven winds, [each] divided into seven [that is, forty-nine in all] begun to blow in every quarter; the sky has not been overcast with clouds headed by the Puṣkarāvartakas. How [then, O] wretches, do you report evil tidings regarding my father, the heap of bravery? 8

(प्रविश्य संभ्रान्तः सप्रहार ।) सूतः—परित्रायतां परित्रायतां कुमारः । (पादयोः पतति ।)

अश्वत्थामा —(विलोक्य ।) अये, कथं तातस्य सारथिरश्वसेनः । आर्य, ननु त्रैलोक्यत्राणक्षमस्य सारथिरसि । किं मत्त परित्राणमिच्छसि ।

सूतः—(उत्थाय । सकरुणम् ।) कुतोऽद्यापि ते तात. ।

अश्वत्थामा —(सावेगम् ।) किं तातो नामास्तमुपगतः ।

सूतः— अथ किम् ।

अश्वत्थामा—हा तात । (मोहमुपगतः ।)

सूतः—कुमार, समाश्वसिहि समाश्वसिहि ।

अश्वत्थामा—(लब्धसंज्ञः सास्रम् ।) हा तात, हा सुतवत्सल, हा लोकत्रयैकधनुर्धर, हा जामदग्न्यास्त्रसर्वस्वप्रतिग्रहप्रणयिन्, क्वासि । प्रयच्छ मे प्रतिवचनम् ।

सूतः—कुमार, अलमत्यन्तशोकावेगेन । वीरपुरुषोचिता विपत्तिमुपगते पितरि त्वमपि तदनुरुपेणैव वीर्येण शोकसागरमुत्तीर्य सुखी भव ।

(*Entering in excitement and with wounds on*) Charioteer—Let the Prince protect [me], protect [me]. (*Falls at his feet*)

Asvatthāman—Oh, how, [he is] Aśvasena, the charioteer of my father! Worthy Sir, why, you are the charioteer of one who is capable of protecting the three worlds! Why [then] do you seek protection from me?

Charioteer—(Rising *Pathetically*) Where is your father even now?

Asvatthāman—(*With agitation*) Has my father, tell me (*nāma*), met his ruin?

Charioteer—What then?

Asvatthāman—Alas, father! (*Faints away*)

Charioteer—Prince, take courage, take courage

Asvatthāman—(*Regaining consciousness With tears*) Alas, father, alas, [so] affectionate towards his son, alas, the chief bow-wielder in the three worlds, alas [you] who loved to accept the all-in-all of Jāmadagnya, namely, his missiles, where are you? Give me a reply [to my lamentations]

Charioteer—Prince, away with the extreme vehemence of sorrow Your father having met death (*vipattih*), worthy of a warrior, you also be happy, having crossed the ocean of sorrow just with the heroism worthy of him[namely, a warrior].

अश्वत्थामा—(अश्रूणि विमुच्य ।) आर्य, कथय कथय कथं तादृग्भुज-वीर्यसागरस्तातोऽपि नामास्तमुपगतः ।

किं भीमाद् गुरुदक्षिणा गुरुगदा भीमप्रिय. प्राप्तवान्

सूतः—शान्तं पापं शान्त पापम् ।

अश्वत्थामा—

अन्तेवासिदयालुरुज्झितनयेनासादितो जिष्णुना ।

सूत·—कथमेवं भविष्यति ।

अश्वत्थामा—

गोविन्देन सुदर्शनस्य निशितं धारापथं प्रापितः

सूतः—एतदपि नास्ति ।

अश्वत्थामा—

शङ्के नापदमन्यत खलु गुरोरेभ्यश्चतुर्थादहम् ॥ ९ ॥

सूत.—कुमार,

Asvatthāman—(*Shedding tears*) Worthy Sir, tell [me], tell [me], how even my father, the ocean of that kind of bravery of arms, possibly met his death?

Did he, who loved Bhīma [so much], obtain from Bhīma [a blow with] his terrific mace, as a gift to the preceptor? 9 a

Charioteer—May sin be allayed, sin allayed!

Asvatthāman—

Was he [then], who was so compassionate to his pupils, overpowered by Jiṣṇu [that is, Arjuna], who [probably had then] abandoned [all] moral precepts? 9 b

Charioteer—How will this happen?

Asvatthāman—

Was he brought within the sharp range of the edge of of his Sudarśana by Govinda? 9 c

Charioteer—This also has not happened

Asvatthāman—

Indeed, I fear not death of my father at [the hands of] another fourth person besides these? 9 d

Charioteer—Prince,

१ ' शिष्यात् ' ज २ ' नियतं ' ग-ङ

एतेऽपि तस्य कुपितस्य महास्त्रपाणेः
किं धूर्जटेरिव तुलामुपयान्ति संख्ये ।
शोकोपरुद्धहृदयेन यदा तु शस्त्रं
त्यक्तं तदास्य विहित रिपुणातिघोरम् ॥ १० ॥

अश्वत्थामा—किं पुनः कारण शोकस्यास्त्रपरित्यागस्य वा

सूतः—ननु कुमार एव कारणम् ।

अश्वत्थामा—कथमहमेव नाम ।

सूत —श्रूयताम । (अश्रूणि विमुच्य ।)

अश्वत्थामा हत इति पृथासूनुना स्पष्टमुक्त्वा
स्वरं शेषे गज इति किल व्याहृतं सत्यवाचा ।
तच्छ्रुत्वासौ दयिततनय प्रत्ययात्तस्य राज्ञः
शस्त्राण्याजौ नयनसलिलं चापि तुल्य मुमोच ॥ ११ ॥

अश्वत्थामा—हा तात, हा सुतवत्सल, हा वृथामदर्थपरित्यक्तजीवित, हा

Can even these bear comparison in battle with him, who holds a great weapon in his hand and is enraged, as with Dhūrjati? But when, with his heart blocked with sorrow, he laid down his weapon, then the enemy perpetrated the extremely atrocious deed on him 10

Asvatthāman—But what was the cause of his sorrow, or the abandonment of weapon?

Charioteer—Why, the Prince himself [was] the cause!

Asvatthāman—How possibly could I myself [be the cause]?

Charioteer—Listen (*Shedding tears*)

Having said distinctly 'Aśvatthāmahan is killed,' the son of Pṛthā [that is, Yudhisthira], the [well-known] truth-speaker, uttered as I learn (*kila*), in an indistinct tone (*svairam*), as a supplement [to his sentence] *śeṣe*) [the word] 'the elephant' Having heard that, he [namely, Drona], who held his son [so] dear, relying on [the testimony of] that King, dropped down simultaneously his weapons and his tears in the [midst of the] battle. 11

Asvatthāman—Alas, father, alas, [you] who were [so] affectionate towards your son, alas, [you] who in vain gave

शौर्यराशे, हा शिष्यप्रिय, हा युधिष्ठिरपक्षपातिन्। (रोदिति।)

सूतः—कुमार, अलमत्यन्तपरिदेवनकार्पण्येन।

अश्वत्थामा—

श्रुत्वा वधं मम मृषा सुतवत्सलेन
तात त्वया सह शरैरसवो विमुक्ता।
जीवाम्यहं पुनरहो भवता [1]विनापि
क्रूरेऽपि तन्मयि मुधा तव पक्षपातः ॥ १२ ॥ (मोहमुपगतः।)

सूतः—समाश्वसितु समाश्वसितु कुमार।

(ततः प्रविशति कृपः।)

कृपः—(सोद्वेगं निःश्वस्य।)

धिक्सानुजं कुरुपतिं धिगजातशत्रुं
धिग्भूपतीन् विफलशस्त्रभृतो धिगस्मान्।
केशग्रहः खलु तदा द्रुपदात्मजाया

up your life for me, alas, heap of heroism, alas [you] who were fond of your pupils, alas, [you] who had a partiality towards Yudhisthira (*Weeps*)

Charioteer—Prince, enough of the undignified conduct (*kārpanyam*) in the form of [indulging in] excessive sorrow

Asvatthāman—

Having heard the false [news of] my death, you father, who were [so] affectionate towards your son, abandoned your life along with your arrows But I, oh, [alas], am alive even without you! In vain then was your partiality towards me, though [so] cruel! 12

(*Faints away*)

Charioteer—Let the Prince take courage, take courage.

(*Then enters Kṛpa*)

Kṛpa—(*Sighing with grief*)

Fie upon the Lord of the Kauravās along with his brothers, fie upon Ajātśatru; fie upon the kings that have held heir arms in vain; fie upon us [all], who, indeed, witnessed, as though we were [so many] pictures,

१ 'वियुक्त' ग-घ

द्रोणस्य चाद्य लिखितैरिव वीक्षितो यैः ॥ १३ ॥

तत्कथं नु खलु वत्समद्य द्रक्ष्याम्यश्वत्थामानम्। अथ वा हिमवत्सारगुरुचेतसि ज्ञातलोकस्थितौ तस्मिन्न खलु शोकावेगमहमाशङ्के। किं तु पितुः परिभवमसदृशमुपश्रुत्य न जाने किं व्यवस्यतीति। अथ वा

एकस्य तावत् पाकोऽयं दारुणो भुवि वर्तते।
केशग्रहे द्वितीयेऽस्मिन्नूनं निःशेषिताः प्रजाः ॥ १४ ॥

(विलोक्य।) तदयं वत्सस्तिष्ठति। यावदुपसर्पामि। (उपसृत्य ससम्भ्रमम्।) वत्स, समाश्वसिहि।

अश्वत्थामा—(संज्ञां लब्ध्वा। सास्रम्।) हा तात, हा सकलभुवनैकगुरो, (आकाशे।) युधिष्ठिर, युधिष्ठिर,

आ जन्मनो न वितथं भवता किलोक्तं
न द्वेक्षि यज्जनमतस्त्वमजातशत्रुः।

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the seizure of the hair of the daughter of Drupada at that time, and of Drona to-day 13

How then can I possibly [bear] to see dear (*vatsah*) Aśvatthāman to-day? Or rather, I do not indeed, expect vehemence of grief in him, whose heart is large and is possessed of the strength of the Himālaya mountain and who understands the [usual] state of affairs in the world But I do not know what he will set about on hearing the undeserved insult to his father.

Or rather,

Here is already (*tāvat*) [to be seen] on earth, the dreadful result of one [seizure of hair] [And now] when this second seizure of hair [has taken place], certainly the subjects are [sure to become] extinct 14

(*Observing*) Here then is my dear boy I shall just approach him (*Approaching. With flurry*) Dear boy, take courage, take courage.

Asvatthāman—(*Recovering consciousness With tears*) Alas, father, alas, the one preceptor of the whole world! (*In the air*) Yudhisthira, [you] Yudhisthira!

From your [very] birth, they say (*kila*), you never told a lie Since you hate no one, therefore you are called Ajāyasatru [that is, one who has no enemy] How was all that, quite at one step, through the defect in *my* for-

तातै गुरौ द्विजवरे मम भाग्यदोषात्
सर्वं तदेकण्द एव कथं निरस्तम् ॥ १५ ॥

सूतः—कुमार, एष ते मातुल· पार्श्वे शारद्वतस्तिष्ठति ।

अश्वत्थामा—(पार्श्वे विलोक्य । सबाष्पम् ।) मातुल, मातुल,

गतो येनाद्य त्व सह रणभुव सैन्यपतिना
य एक शूराणा गुरुसमरकण्डूनिकषण ।
परीहासाश्चित्राः सततमभवन् येन भवतः
स्वसु श्लाघ्यो भर्ता क्व नु खलु मातुल गत ॥ १६ ॥

कृप —वत्स, परिगतपरिगन्तव्य एव भवान्[1] । तदलमत्यन्तशोकावेगेन ।

अश्वत्थामा—मातुल, परित्यक्तमेव मया परिदेवितम् । एषोऽहं सुतवत्सल तातमेवानुगच्छामि ।

कृप —वत्स, अनुपपन्नमीदृश व्यवसित भवद्विधानाम् ।

tune, thrown away (*nirasta*) [to the winds by you, when dealing] with my father, who was your preceptor and was [at best] an excellent Brāhmana? 15

Charioteer—Prince, here your maternal uncle, Sāradvata, is standing at your side

Asvatthāman—(*Looking at his side. With tears*) Maternal uncle, maternal uncle,

Where indeed, tell me (*nu*), maternal uncle, has that praiseworthy husband of your sister gone?—[the husband] with whom, as the General of the armies, you went to the battlefield to-day, who was the one means of removing (*nikaṣanah*) the tremendous ich of the brave for fight and with whom you always used to have varied jokes. 16

Krpa—You certainly (*eva*) understand what should be understood [on such occasions] Therefore, away with the extreme vehemence of sorrow.

Asvatthāman—Maternal uncle, I have already (*eva*) given up lamentation. Here I follow my father himself, who was [so] affectionate towards his son.

Krpa—Dear boy, unbecoming is such course of conduct to men of your type.

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१ 'परिगत । परिगन्तव्यः एव भवान् ।' ग.

सूतः—कुमार, अलमतिसाहसेन ।

अश्वत्थामा—आर्य शारद्वत,

मद्वियोगभयात् तातः परलोकमितो गतः ।
करोम्यविरहं तस्य वत्सलस्य सदा पितुः[1] ॥ १७ ॥

कृप—वत्स, यावदयं संसारस्तावत् प्रसिद्धैवेयं लोकयात्रा यत्पुत्रैः पितरो लोकद्वयेऽप्यनुवर्तनीया इति । पश्य ।

निवापाञ्जलिदानेन केतनैः श्राद्धकर्मभिः ।
तस्योपकारे शक्तस्त्वं किं जीवन् किमुतान्यथा ॥ १८ ॥

सूत—आयुष्मन्, यथैव मातुलस्ते शारद्वत कथयति तत्तथा ।

अश्वत्थामा—आर्य, सत्यमेवेदम् । किंत्वतिदुर्वहत्वाच्छोकभारस्य न शक्नोमि तातविरहितः क्षणमपि प्राणान् धारयितुम् । तद्गच्छामि तमेवोद्देशं यत्र तथावि-

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Charioteer—Have done with [such] extreme rashness

Asvatthaman—Worthy Sāradvata

Through fear of separation from me, my father went to the other world from here I shall [therefore] accomplish for that loving father permanent immunity from separation [by following him in death] 17

Krpa—Dear boy, as long as [the nature of] mundane existence is [what it is], so long this custom (*yātrā*) of society is indeed well-known, [namely], that fathers are to be served by sons even in both the worlds See

Would it be continuing to live, or otherwise [that is, by putting an end to your life as you intend], that you would be able to be of service (*upakārah*) to him by offering cavityful [of water] as libation, by [other] religious rites (*ketanam*) and by Srāddha-performances? 18

Charioteer—Long-lived one, exactly as your maternal uncle Sāradvata says, so it is.

Asvatthaman—Worthy Sir, this is indeed true But the burden of grief being exceedingly difficult to bear, I am unable to sustain life even for a moment, [when] separated from my father. Therefore, I shall go to that very region

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१ 'करोमि विरह तस्य वत्सलस्य कथ पितु.' । ग-ङ.

धमपि पितरं द्रक्ष्यामि। (उत्तिष्ठन् खड्गमालोक्य विचिन्त्य।) कृतमद्यापि शस्त्रग्रहणविडम्बनया। भगवन् शस्त्र,

गृहीतं येनासीः परिभवभयान्नोचितमपि
प्रभावाद्यस्याभून्न खलु तव कश्चिन्न विषयः।
परित्यक्तं तेन त्वमसि सुतशोकान्न तु भयाद्
विमोक्ष्ये शस्त्र त्वामहमपि यतः स्वस्ति भवते ॥ १९ ॥

(परित्यक्तुमिच्छति)

(नेपथ्ये।) भो भो राजानः, कथमिह भवन्तः सर्वे गुरोर्भारद्वाजस्य परिभवममुना नृशंसेन प्रयुक्तमुपेक्षन्ते।

अश्वत्थामा—(आकर्ण्य। शनैः शनैः शस्त्रं स्पृशन्।) किं गुरोर्भारद्वाजस्य परिभवः

(पुनर्नेपथ्ये।) आचार्यस्य त्रिभुवनगुरोर्न्यस्तशस्त्रस्य शोकाद्
द्रोणस्याजौ नयनसलिलक्षालिताद्राननस्य।

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where I shall see my father, though reduced to that condition [namely, that of death] (*Observing his sword in rising and thinking*) Enough of the mockery of continuing to hold a weapon even now [O] divine weapon,

He, by whom you were taken up through fear of [receiving] insults [at the hands of warriors], though you were unfit [to be taken up by him], and by whose prowess there was indeed none who could not be your province, has [now] abandoned you through grief for his son, but not through fear. Since [O] weapon, I shall also cast you off, [therefore] may bliss be fall you! 19

(*Desires to cast off*)

(*Behind the curtain*) O you kings, how is it that you all are indifferent to the insult offered by this murderous man (*nṛśaṃsa*) to the preceptor, the son of Bharadvāja?

Asvatthāman—(*Listening Grasping the weapon slowly and slowly*) What, an insult to the preceptor, the son of Bharadvāja!

(*Again behind the curtain*)

Having laid his hand on the head, hoary with age, of the preceptor, Droṇa, the teacher of the three worlds, who had cast aside his weapon in the battle through grief and whose face was washed and [consequently]

मौलौ पाणिं पलितधवले न्यस्य कृत्वा नृशंसं
धृष्टद्युम्नः स्वशिबिरमयं याति सर्वे सहध्वम् ॥ २० ॥

(सक्रोध सकम्पं च कृपसूतौ दृष्ट्वा ।) किं नामेदम् ।

प्रत्यक्षमात्तधनुषां मनुजेश्वराणां
प्रायोपवेशसदृशं व्रतमास्थितस्य ।
तातस्य मे पलितमौलिनिरस्तकाशे
व्यापारितं शिरसि शस्त्रमशस्त्रपाणेः ॥ २१ ॥

कृपः—वत्स, एवं किल जनः कथयति ।

अश्वत्थामा—किं तातस्य दुरात्मना परिमृष्टमभूच्छिरः ।

सूत—(सभयम्) कुमार, आसीदिय तस्य तेजोराशेर्दैवस्य नव. परिभवावतारः ।

अश्वत्थामा—हा तात, हा पुत्रप्रिय, मम मन्दभागधेयस्य कृते शस्त्रपरित्यागात्तथाविधेन क्षुद्रेणात्मा परिभावित. । अथ वा

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wet with tears from his eyes, and having perpetrated a murderous act, Dhrstadyumna here is proceeding to his camp [Can you] all bear [this]? 20

Asvatthāman— (*Looking at Krpa and the Charioteer with rage and tremor*) What possibly does this mean?

Was [it really that] a weapon [was] used, before the [very] eyes of kings that were armed with bows, on my father's head that had surpassed the Kāśa flowers [in whiteness] with its crown (*maulih*) characterised by the grey of age (*palitan*)—[my father] who was observing a vow similar to *prāyopaveśa* [that is, sitting without food wih a view to court death] and who held no weapon in his hand? 21

Kṛpa—Dear boy, thus, as I learn, people say

Asvatthāman—Was the head of my father rudely touched by [that] evil-souled [man]?

Charioteer—(*In fear*) Prince, such insult was suffered (*avatārah*) for the first time, by that divine personage, who was a heap of lustre

Asvatthāman—Alas, my father, alas, [you] who loved your son [so well], you allowed your soul to be insulted by a mean fellow of that kind, by renouncing your weapon for my sake, unfortunate as I am. Or rather,

परित्यक्ते देहे रणशिरसि शोकान्धमनसा
शिरः श्वा काको वा द्रुपदतनयो वा परिमृशेत् ।
स्फुरद्दिव्यास्त्रौघद्रविणमदमत्तस्य च रिपो-
र्ममैवायं पादः शिरसि निहितस्तस्य न करः ॥ २२ ॥

आः दुरात्मन् पाञ्चालापसद,

तात शस्त्रग्रहणविमुख निश्चयेनोपलभ्य
त्यक्त्वा शङ्कां खलु विदधतः पाणिमस्योत्तमाङ्गे ।
अश्वत्थामा करधृतधनुः पाण्डुपाञ्चालसेना-
तूलोत्क्षेपप्रलयपवनः किं न यातः स्मृतिं ते ॥ २३ ॥

युधिष्ठिर, युधिष्ठिर, अजातशत्रो, अमिथ्यावादिन्, धर्मपुत्र, भ्रातृजस्य ते किमनेनापकृतम् । अथ वा किमनेनालीकप्रकृतिजिह्मचेतसा । अर्जुन, सात्यके बाहुशालिन् वृकोदर, माधव, युक्तं नाम भवता सुरासुरमनुजलोकैकधनुर्धरस्य

When, with his mind blinded by grief, he renounced [all anxiety about] his body in the fore-front of the battle-field, a dog, or a crow, or the son of Drupada, might touch his head [with impunity]. But (*ca*) here I plant my very foot on the head of that enemy, who is intoxicated with the pride (*madah*) of his wealth in the form of the numerous, shining divine missiles, not [however, shall I condescend to lay] my hand [on his head, as he did in the case of my father]. 22

Ah, evil-souled wretch of a Pāñcāla,

While you, knowing for certain that my father was averse to using his weapon, were indeed, laying your hand on his head, leaving aside [all] scruples, did not [then] Aśvatthāman, holding a bow in his hand, occur to your memory, as [being capable of proving himself to be] the wind of world-destruction for blowing away the cotton in the form of the forces of the Pāṇḍus and the Pāñcālas? 23

Yudhiṣṭhira, Yudhiṣṭhira, [you] who have no enemies, who never tell a lie, son of Dharma, what injury had he [namely, Droṇa] done to you along with your brothers? Or rather, why call upon him whose mind is untruthful and naturally crooked? Arjuna, Sātyaki, Vṛkodara, shining with your [stout] arms, Mādhava, was it really proper for you to remain indifferent when this brute of a man, the blot on

१ 'असत्याता॰' ख.

द्विजन्मनः परिणतवयसः सर्वाचार्यस्य विशेषतो मम पितुरमुना द्रुपदकुलकलङ्केन मनुजपशुना स्पृश्यमानमुत्तमाङ्गमुपेक्षितुम्। अथ वा सर्वे एवैते पातकिनः। किमेतैः।

कृतमनुमतं दृष्टं वा यैरिदं गुरुपातकं
मनुजपशुभिर्निर्मर्यादैर्भवद्भिरुदायुधैः।
नरकरिपुणा सार्धं तेषां सभीमकिरीटिना-
मयमहमसृङ्मेदोमांसैः करोमि दिशां बलिम्॥ २४॥

कृपः—वत्स, किं न सम्भाव्यते भारद्वाजतुल्ये बाहुशालिनि दिव्यास्त्रग्रामकोविदे भवति।

अश्वत्थामा—भो भोः पाण्डवमत्स्यसोमकमागधेयाः क्षत्रियापसदाः,

पितुर्मूर्ध्नि स्पृष्टे ज्वलदनलभास्वत्परशुना
कृतं यद्रामेण श्रुतिमुपगतं तन्न भवताम्।
किमद्याश्वत्थामा तदरिरुधिरासारविघसं
न कर्म क्रोधान्धः प्रभवति विधातुं रणमुखे॥ २५॥

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the family of Drupada, was touching the head of a Brāhmana, the sole bow-wielder in the worlds of gods, demons and men, of advanced age, the preceptor of all, and especially *my* father Or rather all these are sinners without exception (*eva*). Why speak of them?

Here, I offer an oblation to the quarters with blood, fat and flesh of [all] those of you, including Bhīma and Kirītin, and not [even] excluding the Enemy of Naraka [that is, Kṛṣṇa], who, brutes of men and void of [all] moral bounds as you are, perpetrated, allowed, or witnessed this great sin, with weapons ready [in your hands]! 24

Kṛpa—Dear boy, what is not possible in you, who shine with your [powerful] arms, who are equal to Bhāradvāja [in prowess] and who are well-versed in a number of divine missles?

Asvatthāman—O you wretches of Ksatriyas, Pāṇḍavas, Matsyās, Somakās and Māgadheyās,

Has not that which [Paraśu-] Rāma did with his axe shining like blazing fire, when the head of his father was touched, reached your ear? Is not Aśvatthāman, blinded with rage, able to accomplish to-day, in the forefront of the battle, a [similar] feat in which a shower of his enemies' blood would serve as food (*vighasaḥ*) [to demons, goblins etc.]. 25

सूत, गच्छ त्व सर्वोपकरणै साम्रामिकै. सर्वायुधैरुपेत महाहवलक्षणं नामास्मत्स्यन्दनमुपनय ।

सूतः—यदाज्ञापयति कुमार । (निष्क्रान्तः ।)

कृपः—वत्स, अवश्यप्रतिकर्तव्येऽस्मिन् दारुणे निकाराग्नौ सर्वेषामस्माकं कोऽन्यस्त्वामन्तरेण शक्त प्रतिकर्तुम् । किं तु—

अश्वत्थामा—किमत परम् ।

कृपः—सैनापत्येऽभिषिच्य भवन्तमिच्छामि समरभुवमवतारयितुम् ।

अश्वत्थामा—मातुल, परतन्त्रमिदमकिंचित्कर च ।

कृपः—वत्स, न खलु परतन्त्रं नाकिंचित्कर च । पश्य ।

भवेदभीष्ममद्रोण धार्तराष्ट्रबलं कथम् ।
यदि तत्तुल्यकक्षोऽत्र भवान् धुरि न युज्यते ॥ २६ ॥

कृतपरिकरस्य भवादृशस्य त्रैलोक्यमपि न क्षमं परिपन्थीभवितु किं पुनर्यौधिष्ठिरबलम् । तदेव मन्ये परिकल्पिताभिषेकोपकरण कौरवराजो न चिरात्त्वामे

Charioteer, go you Bring our chariot, called Mahāhavalakṣaṇa, equipped with all implements [and] all weapons useful in battle

Charioteer—As the Prince commands. (*Goes out*).

Krpa—Dear boy, in the case of this dreadful fire of insult, which necessarily deserves to be avenged, who else from amongst us all, except yourself, is able to counteract [it successfully]? But—

Asvatthaman—What [is it that you want to say] after this?

Krpa—I desire to make you descend on the field of battle after installing you to the [supreme] command of the army.

Asvatthaman—Maternal uncle, this depends upon another and is moreover (*ca*) not of much consequence

Krpa—Dear boy, [it is] not indeed dependent on another and not also unimportant See.

How will the army of the son of Dhṛtarāṣṭra fare, [now that it is] without Bhīsma and without Droṇa, if you, who move in an orbit (*kakṣā*) similar to theirs are not appointed to its yoke? 26

Even the three worlds would not be able to stand in the way of a person like you, when he had girded up his loins; what then (*punar*) the army of Yudhiṣṭhira? Therefore, thus I think that the lord of the Kauravas, having made ready

१ 'कर्मो' इ

वाम्यपेक्षमाणस्तिष्ठतीति ।

अश्वत्थामा—यद्येवं त्वरते मे परिभवानलदह्यमानमिदं चेतस्तत्प्रतीकारजलावगाहनाय । तदहं गत्वा तातवधविषण्णमानसं कुरुपतिं सैनापत्यस्वयंग्रहणप्रणयसमाश्वासनया मन्दसंतापं करोमि ।

कृपः—वत्स, एवमिदम् । अतस्तमेवोद्देशं गच्छावः । (परिक्रामतः ।)

(ततः प्रविशतः कर्णदुर्योधनौ ।)

दुर्योधनः—अङ्गराज,

तेजस्वी रिपुहतबन्धुदुःखपारं
बाहुभ्यां व्रजति धृतायुधप्लवाभ्याम् ।
आचार्यः सुतनिधनं निशम्य संख्ये
किं शस्त्रग्रहसमये विशस्त्र आसीत् ॥ २७ ॥

अथवा सूक्तमिदमभियुक्तैः प्रकृतिर्दुस्त्यजेति । यतः शोकान्धमनसा तेन विमुच्य

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the necessaries of installation, is waiting in expectation of just your arrival in not a very long time.

Asvatthāman—If so, this my heart, which is being burnt in the fire of insult, is impatient to plunge in the water in the form of its retaliation Therefore, I shall go and allay the torment of the lord of the Kurus, whose mind must have been pained at the death of my father, by offering him the consolation of my solicitude (*pranayah*) to accept voluntarily the office of the Commander-in-chief of his army

Kṛpa—So this should be Therefore let us go to that very region. (*They both walk about*)

(*Then enter Karṇa and Duryodhana*)

Duryodhana—King of the Angas,

A spirited man goes beyond [the ocean of] the grief for a relative killed by the enemies, with [the help of] his arms that hold the oars (*plavah*) of weapons How was it [then] that the Preceptor, having heard the death of his son in the battle, renounced his weapon, when it was [really] the time to take it up [for vigorous use] ? 27

Or rather, well has it been said by the learned that one's nature cannot be renounced. Since, with his mind blinded

क्षत्रधर्मकार्कश्य द्विजातिधर्मसुलभो मार्दवपरिग्रह कृत॰ ।

कर्ण.—राजन्, न खल्विदमेवम् ।

दुर्योधनः—कथं तर्हि ।

कर्ण —एवं किलास्याभिप्रायो यथाश्वत्थामा मया पृथिवीराज्येऽभिषेक्तव्य इति । तस्याभावाद् वृद्धस्य मे ब्राह्मणस्य वृथा शस्त्रग्रहणमिति तथा कृतवान् ।

दुर्योधन —(सशिरःकम्पम् ।) एवमिदम् ।

कर्णः—एतदर्थं च कौरवपाण्डवपक्षपातप्रवृत्तमहासंग्रामस्य राजकस्य परस्परक्षयमपेक्षमाणेन तेन प्रधानपुरुषवध उपेक्षा कृता ।

दुर्योधनः—उपपन्नमिदम् ।

कर्णः—अन्यच्च राजन्, द्रुपदेनाप्यस्य बाल्यात् प्रभृत्यभिप्रायवेदिना न स्वराष्ट्रे वासो दत्तः ।

दुर्योधन.—साधु अङ्गराज, साधु । निपुणमभिहितम् ।

by griet, he gave up the sternness belonging to the chartcter of a warrior and adopted the mildness [so] natural to the Brāhmaṇa character.

Karna—Your Majesty, not indeed is this so!

Duryodhana—How then [can this action be accounted for]?

Karna—Thus, I hear, was his intention, namely that he should crown Aśvatttāman King of the [whole] earth Thinking that owing to his death it was useless for him, an old Brāhmana as he was, to bear arms [any longer], he did so.

Duryodhana—(*With a nod of his head*) Thus this was!

Karna—And with this intention he remained indifferent when the principal men [on our side] were slain, [all the while] expecting the mutual destruction of the [entire] body of princes who had commenced a great war by siding [some] with the Kauravas and [some] with the Pāṇḍavas.

Duryodhana—This is reasonable.

Karna—Moreover, Your Majesty, even Drupada, who knew his intention since their childhood, did not vouchsafe him residence in his kingdom.

Duryodhana—Good, King of the Angas, good. Cleverly has this been said [by you].

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१ 'दैन्य' ख.

कर्णः—न चायं ममैकस्याभिप्राय. । अन्येऽभियुक्ता अपि नैवेदमन्यथा मन्यन्ते ।

दुर्योधनः—एवमेतत् । कः सदेहः ।

दत्त्वाभयं सोऽतिरथो वध्यमानं किरीटिना ।
सिन्धुराजमुपेक्षेत नैवं चेत् कथमन्यथा ॥ २८ ॥

कृपः—(विलोक्य)वत्स, एष दुर्योधनः सूतपुत्रेण सहास्या न्यग्रोधच्छायायामुपविष्टस्तिष्ठति । तदुपसर्पाव ।

(तथा कृत्वा ।)**उभौ**—विजयता कौरवेश्वर ।

दुर्योधनः—(दृष्ट्वा ।) अये कथं कृपोऽश्वत्थामा च (आसनादवतीर्य कृपं प्रति ।) गुरो, अभिवादये । (अश्वत्थामानमुद्दिश्य ।) आचार्यपुत्र,

एह्यस्मदर्थहततात परिष्वजस्व
क्लान्तैरिमैर्मम निरन्तरमङ्गमङ्गैः ।
स्पर्शस्तवैष भुजयोः सदृशः पितुस्ते
शोकेऽपि नो विकृतिमेति तनूरुहेषु ॥ २९ ॥

(आलिङ्ग्य पार्श्वे उपवेशयति) ।

Karna—This is not the opinion of me alone Other learned men also do not think this matter to be otherwise

Duryodhana—Thus was this! What doubt is there?

Were it not so, how could otherwise that unequalled chariot-warrior have remained indifferent, after having promised him freedom from fear, while the king of the Sindhus was being slain by Kirīṭin? 28

Krpa—(*Observing*) Dear boy, here is Duryodhana sitting in this shade of the banian tree in the company of the son of the charioteer [that is, Karṇa] Let us then move near [them].

(*Having done so*) **Both**—May victory attend the Lord of the Kauravas!

Duryodhana—Oh, how, Krpa and Aśvatthāman (*Coming down from his seat To Kṛpa*) Worthy Sir, I salute you (*Referring to Aśvatthāman*). Son of the Preceptor

Come, [you] whose father was killed in our cause, closely embrace my body with your languid limbs This touch of your arms, [so] like that of your father's, undergoes a change in our hair even in the midst of our grief. 29

(*Having embraced him, makes him sit by his side*)

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 १ 'शोकेऽपि यो महति निर्वृतिमादधाति' इति केषुचित् पुस्तकेषु पाठ .

(अश्वत्थामा बाष्पमुत्सृजति ।)

कर्णः—द्रोणायने, अलमत्यर्थमात्मानं शोकानले प्रक्षेप्तुम् ।

दुर्योधनः—आचार्यपुत्र, को विशेष आवयोरस्मिन् व्यसनमहार्णवे । पश्य ।

तातस्तव प्रणयवान् स पितुः सखा मे
शस्त्रे यथा तव गुरुः स तथा ममापि ।
किं तस्य देहनिधने कथयामि दुःखं
जानीहि तद् गुरुशुचा मनसा त्वमेव ॥ ३० ॥

कृपः—वत्स यथाह कुरुपतिस्तथैवैतत् ।

अश्वत्थामा—राजन्, एवं पक्षपातिनि त्वयि युक्तमेव शोकभारं लघूकर्तुम् । किंतु

मयि जीवति यत्तातः केशग्रहमवाप्तवान् ।
कथमन्ये करिष्यन्ति पुत्रेभ्यः[1] पुत्रिणः स्पृहाम् ॥ ३१ ॥

कर्णः—द्रोणायने, किमत्र क्रियते यदनेनैव सर्वपरिभवपरित्राणहेतुना शस्त्रमुत्सृजता तादृशीमवस्थामात्मा नीतः ।

(*Aśvatthāman sheds tears*)

Karna—Son of Droṇa, have done with throwing yourself too much in the fire of grief.

Duryodhana—Son of the Preceptor, what is the difference between us two as far as this great ocean of calamity is concerned. See.

To you he was father, to me he was father's dear friend, just as he was your preceptor in [the knowledge of using] the arms, so of me too. How can I describe my grief at the destruction of his body? Conceive it, you yourself, with your mind whose sorrow is great! 30

Krpa—My boy, as the lord of the Kurus says, just so is this.

Asvatthaman—Your Majesty, when you thus show partiality towards me, it is but proper for me to lighten the burden of my sorrow. But,

When, I being alive, my father received [the indignity of] the seizure of his hair, how would other fathers entertain [any] hope from their sons? 31

Karna—Son of Droṇa, what could be done in this case when he himself, who was [really] the cause of the protection of all from insults, reduced himself to that condition by renouncing his weapon?

१ 'पुत्रेभ्यऽपुत्रिण' इति पाठो दृश्यते कुत्रचित्

अश्वत्थामा—अङ्गराज, किमाह भवान् किमत्र क्रियत इति । श्रूयतां यत्क्रियते ।

योयः शस्त्रं बिभर्ति स्वभुजगुरुमदः पाण्डवीनां चमूनां
योयः पाञ्चालगोत्रे शिशुरधिकवया गर्भशय्यां गतो वा ।
यो यस्तत्कर्मसाक्षी चरति मयि रणे यश्च यश्च प्रतीपः
क्रोधान्धस्तस्य तस्य स्वयमपि जगतामन्तकस्यान्तकोऽहम् ॥ ३२ ॥

अपि च । भो जामदग्न्यशिष्य कर्ण,

देशः सोऽयमरातिशोणितजलैर्यस्मिन् ह्रदाः पूरिताः ।
क्षत्रादेव तथाविधः परिभवस्तातस्य केशग्रहः[1] ।
तान्येवाहितशस्त्रघस्मरगुरूण्यस्त्राणि भास्वन्ति मे
यद्रामेण कृतं तदेव कुरुते द्रौणायनिः क्रोधनः ॥ ३३ ॥

दुर्योधन—आचार्यपुत्र, यस्य तथाविधस्यानन्यसाधारणस्य ते वीरभावस्य किमन्यत्सदृशम् ।

Asvatthaman—King of the Angas, what do you say?—What can be done in this case?' Hear what can be done!

Blinded with rage, I shall be the destroyer of every one, who carries a weapon in the great pride of [the strength of] his arms among the Pāndavas, of every one who belongs to the Pāñcāla family, whether a child, or advanced in age, or lying on the bed in the form of the [mother's] womb, of every one who was a witness to that deed, of every one who opposes me (*pratīpa*) as I move on the battle-field, and of even the Destroyer of the worlds 32

Moreover, O Karṇa, pupil of the son of Jamadagni

This is the same region where pools were filled with the waters of the blood of his enemies [by Paraśu-rāma], the insult, [coming] exactly from a member of the warrior caste, is of the same kind [consisting as it does of] the seizure of the hair of the father, I possess the same shining missiles, mighty and voracious of the enemies' weapons The infuriated son of Droṇ will do the very thing that was done by Rāma 33

Duryodhana—Son of the Preceptor, what else is appropriate to your heroism of that kind, such as you do not share with anydoby else?

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1 क्षात्रात् ..केशग्रहात्' ज.

कृपः—राजन्, सुमहान् खलु द्रोणपुत्रेण वोढुमध्यवासितः समरभरः। तदहमेवं मन्ये भवता कृतपरिकरोऽयमुच्छेत्तु लोकत्रयमपि समर्थः। किं पुनर्यौधिष्ठिरबलम्। अतोऽभिषिच्यतां सैनापत्ये।

दुर्योधन—सुष्ठु युज्यमानमभिहितं युष्माभिः। किं तु प्राक्प्रतिपन्नोऽयमर्थोऽङ्गराजस्य।

कृपः—राजन्, असदृशपरिभवशोकसागरे निमज्जन्तमेनमङ्गराजस्यार्थे नैवोपेक्षितु युक्तम्। अस्यापि तदेवारिकुलमनुशासनीयम्। अतः किमस्य पीडा न भविष्यति।

अश्वत्थामा—राजन्, किमद्यापि युक्तायुक्तविचारणया।

प्रयत्नपरिबोधितः स्तुतिभिरद्य शेषे निशा-
मकेशवमपाण्डवं भुवनमद्य निःसोमकम्।
इयं परिसमाप्यते रणकथाद्य दोःशालिना-
मपैतु नृपकाननातिगुरुरद्य भारो भुवः॥ ३४॥

Krpa—Your Majesty, very great indeed is the responsibility of war that the son of Drona has determined to bear. Therefore, I thus think that having his loins girded up [that is, invested with supreme command] by you, he would be able to destroy even the three worlds. What then the army of Yudhisthira? Therefore, let him be installed in the position of the Commander of your armies.

Duryodhana—Good, a proper thing has been said by you. But this thing has already been promised to the king of the Angas.

Krpa—Your Majesty, it is not at all (*eva*) proper, for the sake of the king of the Angas, to pass over this [Aśvattāman], who is sinking in the ocean of grief caused by an unmerited insult [to his father]. He also has to chastise the same family of enemies. Hence, will it not cause him grief?

Asvatthāman—Your Majesty, why deliberate upon what is proper and what improper even now?

To-day you will sleep during the night [so free from anxiety that you will have to be] awakened with efforts by means of eulogies [sung by the bards]. To-day the world [will be rendered] void of Keśava, of the Pāndavas and of the Somakas. [All] this talk of war of those, who shine with their [stout] arms, will be finished to-day [by me]. Let the burden of the earth, excessively heavy owing to the forest of kings, be removed to-day. 34

कर्णः—(विहस्य।) वक्तुं सुकरमिदं दुष्करमध्यवसितुम्। बहवः कौरवबलेऽस्य कर्मणः शक्ताः ।

अश्वत्थामा—अङ्गराज, एवमिदम्। बहवः कौरवबलेऽत्र शक्ताः किं तु दुःखोपहतः शोकावेगवशाद्ब्रवीमि न पुनर्वीरजनाधिक्षेपेण ।

कर्णः—मूढ, दुःखितस्याश्रुपातः कुपितस्य चायुधद्वितीयस्य संग्रामावतरणमुचितं नैवंविधाः प्रलापाः ।

अश्वत्थामा—(सक्रोधम्।) अरे रे राधागर्भभारभूत, सूतापसद, ममापि नामाश्वत्थाम्नो दुःखितस्याश्रुभिः प्रतिक्रियामुपदिशसि न शस्त्रेण । पश्य ।

निर्वीर्यं गुरुशापभाषितवशात् किं मे तवेवायुधं
संप्रत्येव भयाद्विहाय समरं प्राप्तोऽस्मि किं त्वं यथा ।
जातोऽहं स्तुतिवंशकीर्तनविदां किं सारथीनां कुले
क्षुद्रारातिकृताप्रियं प्रतिकरोम्यस्रेण नास्त्रेण यत् ॥ ३५ ॥

Karna—(*Laughing*) This is easy to say, [but] difficult to accomplish Many in the Kaurava army are competent to achieve this.

Asvatthāman—King of the Aṅgas, this is so Many in the Kaurava army are capable of this But overpowered by grief, I say [so] through the force of the vehemence of sorrow, but not by way of casting aspersion on [other] warriors

Karna—Fool, for a man, who is grieved, shedding tears is proper, and for him who is enraged, the descent on the battle-field with the weapon as his companion, [but] not ravings of this kind

Asvatthāman—(*In anger*) O you, who became [merely] a burden to the womb of Rādhā, vile charioteer, you advise retaliation with tears [and] not with the weapon, even to me, Aśvatthāman, when grieved! See

Is my weapon void of efficacy, like yours, owing to the effect of the utterance of a curse by the preceptor? Have I even now come away, abandoning the battle-field in fear, as you have done? Am I born in the family of charioteers, who [only] know how to repeat the genealogies [of kings] and to praise [them]?—That I shall avenge a wrong done by an insignificant enemy with tears [and] not with a missile! 35

कर्णः—(सक्रोधम् ।) अरे रे वाचाट, वृथाशस्त्रग्रहणदुर्विदग्ध, बटो,

निर्वीर्यं वा सवीर्यं वा मया नोत्सृष्टमायुधम् ।
यथा पाञ्चालभीतेन पित्रा ते बाहुशालिना ॥ ३६ ॥

अपि च ।

सूतो वा सूतपुत्रो वा यो वा को वा भवाम्यहम् ।
दैवायत्तं कुले जन्म मदायत्तं तु पौरुषम् ॥ ३७ ॥

अश्वत्थामा:—(सक्रोधम्) अरे रे रथकारकुलकलङ्क, अरे राधागर्भभारभूत, आयुधानभिज्ञ, तातमप्याक्षिपसि । अथ वा

स भीरुः शूरो वा प्रथितभुजसारस्त्रिभुवने
कृतं यत्तेनाजौ प्रतिदिनमियं वेत्ति वसुधा ।
परित्यक्तं शस्त्रं कथमिति स सत्यव्रतधरः
पृथासूनुः साक्षी त्वमसि रणभीरो क्व नु तदा ॥ ३८ ॥

कर्णः—(विहस्य ।) एवं भीरुरहम् । त्वं पुनर्विक्रमैकरसं स्वपितरमनुस्मृत्य

Karna—(*In anger*) O you braggart, foolishly puffed up with the arms which you carry in vain, [O] chap,

Whether void of efficacy, or possessed of it, I did not renounce my weapon, as your father, shining with his arms, did, in fear of the Pāñcāla prince ! 36

Moreover,

Whether a charioteer, or a charioteer's son, or whoever [else] I am, [that is of no consequence] Birth in a [noble] family depends on fate, but manliness depends on me ! 37

Asvatthāman—(*In anger*) O you blot on the family of the wheel-wright, O [you] who were [merely] a burden to the womb of Rādhā, [you] who are ignorant of the use of weapons, you vilify even my father ! Or rather,

Whether he was cowardly or brave, the strength of his arms is known in the three worlds What he did everyday in the war, this earth knows In the matter as to how he renounced his weapon, that son of Pṛthā, the keeper of the vow of truth, is the witness Where, tell me (*nu*), O coward on the battle-field, were you then? 38

Karna—(Laughing) Thus cowardly I am! But I do not know what *you*, having remembered your father, who was

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¹ त्वं पुनर्विक्रमैकरसं । तव पितरमनुस्मृत्य महान् मे संशयो जातः । ग-द

न जाने किं करिष्यसीति। महान् मे संशयो जातः। अपि च रे मूढ,

यदि शस्त्रमुज्झितमशस्त्रपाणयो
न निवारयन्ति किमरीनुदायुधान्।
यदनेन मौलिदलनेऽप्युदासित
सुचिरं स्त्रियेव नृपचक्रसंनिधौ ॥ ३९ ॥

अश्वत्थामाः—(सक्रोधं सकम्पं च।) दुरात्मन् राजवल्लभ, प्रगल्भ, सूतापसद असंबद्धप्रलापिन्,

कथमपि न निषिद्धो दुःखिना भीरुणा वा
द्रुपदतनयपाणिस्तेन पित्रा ममाद्य।
तव भुजबलदर्पाध्मायमानस्य वामः
शिरसि चरण एष न्यस्यते वारयैनम् ॥ ४० ॥ (तथा कर्तुमुत्तिष्ठति।)

कृपदुर्योधनौ—गुरुपुत्र मर्षय मर्षय। (निवारयतः।)

(अश्वत्थामा चरणप्रहारं नाटयति।)

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heroism pure and simple, would do! A great doubt [about this] has sprung in me Moreover, O fool,

If the weapon had been cast off [by him], do not [men], holding no weapons in their hands, ward off enemies [who advance] with uplifted weapons,—that this [man] remained inactive for a long time, like a woman, in the presence of the [entire] circle of princes, even when, with his head was being cut off? 39

Asvatthāman—(*With anger and with tremor*) Villain, favourite of the king, audacious, wretch of a charioteer, talker of nonsense,

That father of mine did not to-day ward off the hand of the son of Drupada somehow, whether because he was grieved, or whether because he was cowardly. [But] here this left foot [of mine] is planted on your head, [you] who are being inflated with the pride of the strength of your arms Ward this off [if you can] 40

(*Gets up to do so*)

Krpa and Duryodhana—Preceptor's son, forbear, forbear

(*They prevent him*)

(*Aśvatthāman gesticulates stroke with his foot*)

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१ 'वत्स' ज.

कर्णः—(सक्रोधमुत्थाय । खड्गमाकृष्य) अरे दुरात्मन्, ब्रह्मबन्धो, आत्मश्लाघ,

जात्या काममवध्योऽसि चरणं त्विदमुध्दृतम् ।
अनेन लूनं खड्गेन पतितं द्रक्ष्यसि[1] क्षितौ ॥ ४१ ॥

अश्वत्थामा—अरे मूढ, जात्या काममवध्योऽहम् । इयं सा जातिः परित्यक्ता । (यज्ञोपवीत छिनत्ति । पुनश्च सक्रोधम् ।)

अद्य मिथ्याप्रतिज्ञोऽसौ किरीटी क्रियते मया ।
शस्त्रं गृहाण वा त्यक्त्वा मौलौ वा रचयाञ्जलिम् ॥ ४२ ॥

(उभावपि खड्गमाकृष्यान्योन्य प्रहर्तुमुद्यतौ । कृपदुर्योधनौ निवारयतः ।)

दुर्योधनः—आचार्यपुत्र, शस्त्रग्रहणेनालम् ।

कृपः—वत्स, सूतपुत्र, शस्त्रग्रहणेनालम् ।

अश्वत्थामा—मातुल, मातुल, किं निवारयासि । अयमपि तातनिन्दाप्रगल्भ. सूतापसदो धृष्टद्युम्नपक्षपात्येव ।

Karna—(*Getting up in anger Drawing his sword*) O villain, contemptible Brāhmana, self-boaster,

I grant that you are not to be killed on account of your caste But this foot [of yours], which has been raised, you will see fallen on the ground, cut off with this sword! 41

Asvatthāman—O fool, am I not to be killed owing to my caste, as you concede (*kāman*)? Here I renounce my caste! (*Cuts off his sacred thread And again in anger*)

To-day I make Kirīṭin false to his solemn declaration! Take up your weapon, or give it up and fold your hands on your head 42

(*Even both, drawing their swords, become ready to strike at each other Krpa and Duryodhana prevent them*

Duryodhana—Son of the Preceptor, have done with taking up the weapon

Krpa—Dear son of charioteer, have done with taking up the weapon

Avsatthāman—Maternal uncle, [O] maternal uncle, why do you ward [me] off? This wretch of a charioteer also, who is audacious [enough] to vilify my father, is indeed a partisan of Dhrstadyumna

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१ 'वेत्स्यासि' ग-द्

कर्णः—राजन्, न खल्वहं निवारयितव्यः ।

उपेक्षितानां मन्दानां धीरसत्त्वैरवज्ञया ।
अत्रासितानां क्रोधान्धैर्भवत्येषा विकत्थना ॥ ४३ ॥

अश्वत्थामा—राजन्, मुञ्च मुञ्चैनम् । आसादयतु मद्भुजान्तरनिष्पेषसुलभमसूनामवसादनम् । अन्यच्च राजन्, स्नेहेन वा कार्येण वा यत्त्वमेन ताताधिक्षेपकारिणं दुरात्मानं मत्तः परिरक्षितुमिच्छसि तदुभयमपि वृथैव ते । पश्य ।

पापप्रियस्तव कथं गुणिनः सखायं
सूतान्वयः शशधरान्वयसंभवस्य ।
हन्ता किरीटिनमहं नृप मुञ्च कुर्यां
क्रोधादकर्णमपृथात्मजमद्य लोकम् ॥ ४४ ॥ (प्रहर्तुमिच्छति)

कर्णः—(खड्गमुद्यम्य) अरे वाचाट, ब्राह्मणाधम, अयं न भवसि । राजन्, मुञ्च मुञ्च । न खल्वहं वारयितव्यः । (हन्तुमिच्छति)

(दुर्योधनकृपौ निवारयतः ।)

Karna—Your Majesty, indeed I should not be warded off.

Such bragging is indulged in by the dull, when they are in contempt neglected by the magnanimous-in-spirit and are not frightened away [by them] by being blinded with anger. 43

Asvatthāman—Your Majesty, leave [him], leave him Let him suffer the annihilation of his life, [so] easy to be obtained by being crushed in the interval of my arms Moreover, Your Majesty, if through affection or through [anxiety for accomplishing] the object [you have in view] , you desire to shield this evil-souled man, who is indulging in the vilification of my father, from me, then both [these motives] too are certainly vain See,

How could this sin-lover, belonging to the family of charioteers, be a friend of yours, who are [so] meritorious and born in the family of the moon? I shall kill Kirītin Leave him, [O] King Let me to-day through anger make the world void of Karna and void of the son of Prthā 44

(*Desires to strike*)

Karna—(*Raising up his weapon*) O braggart, wretch of a Brāmana, here you cease to live! Your Majesty, leave [me], leave [me] , indeed I should not be warded off (*Desires to kill*).

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१ 'पाप प्रिय' ज.

दुर्योधनः—कर्ण, गुरुपुत्र, कोऽयमद्य युवयोर्व्यामोहः।
कृप—वत्स, अन्यदेव प्रस्तुतमन्यत्रावेग इति कोऽय व्यामोहः। स्वबलव्यसन चेदमस्मिन् काले राजकुलस्यास्य युष्मत्त एव भवतीति वामः पन्थाः।
अश्वत्थामा—मातुल, न लभ्यतेऽस्य कटुप्रलापिनो रथकारकुलकलङ्कस्य दर्पः शातयितुम्।
कृपः—वत्स, अकालः खलु स्वबलप्रधानविरोधस्य।
अश्वत्थामा—मातुल, यद्येवम्।

अय पापो यावन्न निधनमुपेयादरिशरैः
परित्यक्त तावत् प्रियमपि मयास्त्रं रणमुखे।
बलाना नाथेऽस्मिन् परिकुपितभीमार्जुनभये
समुत्पन्ने राजा प्रि[1]यसखबल वेत्तु समरे ॥४५॥ (खड्गमुत्सृजति।)

कर्णः—(विहस्य।) कुलक्रमागतमेवैतद्भवादृशां यदस्त्रपरित्यागो नाम।

Duryodhana—Karna, son of the *Preceptor*, what infatuation is this which has overtaken you to-day?
Krpa—Dear boy, quite another is the matter in hand [while] your vehemence is [directed] elsewhere! So, what infatuation is this? And [what] an untoward turn [have events taken], since this calamity to the proper (*sva*) army of this royal family arises from you yourselves at this time!
Asvatthāman—Maternal uncle, can I not get [this opportunity] of cutting the pride of this bitter-speaking [man], who is a blot on the family of the wheel-wright?
Krpa—Dear boy, indeed this is no [proper] time to oppose the Chief of our armies
Asvatthāman—Maternal uncle, if so,

As long as this sinful man does not meet his death by the arrows of his enemy, so long have I abandoned my weapon, though dear [to me], in the forefront of the battle When he is the Lord of the armies [and] when fear from the enraged Bhīma and Arjuna arises, let the King understand [how little is] the strength of his dear friend! 45

(*Cast off his sword*)

Karna—(*Laughing*) This is surely traditional in your family, this which is known as the abandonment of the weapon

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१ 'प्रियसखमसु', ग-इ

अश्वत्थामा—ननु रे, अपरित्यक्तमपि भवादृशैरायुधं चिरपरित्यक्तमेव निष्फलत्वात् ।

कर्णः—अरे मूढ,

घृतायुधो यावदहं तावदन्यैः किमायुधैः ।
यद्वा न सिद्धमस्त्रेण मम तत् केन सेत्स्यति ॥४६॥

(नेपथ्ये ।) आः दुरात्मन्, द्रौपदीकेशाम्बराकर्षणमहापातकिन्, धार्तराष्ट्रापसद, चिरस्य खलु कालस्य मत्संमुखीनमागतोऽसि[1] । क्षुद्रपशो, क्वेदानीं गम्यते । अपि च । भो भो राधेयदुर्योधनसौबलप्रभृतयः पाण्डवविद्वेषिणश्चापपाणयो मानधनाः, शृण्वन्तु भवन्तः ।

कृष्टा येन शिरोरुहे नृपशुना पाञ्चालराजात्मजा
येनास्याः परिधानमप्यपहृतं राज्ञां गुरूणां पुरः ।
यस्योरःस्थलशोणितासवमहं पातुं प्रतिज्ञातवान्

Asvatthaman—Why, O [you], the weapon, though not cast off by people like you is indeed as [good as] cast off since long because it serves no purpose.

Karna—O fool,

As long as I wield my weapon, so long what use is there of other weapons? Or, what weapon can accomplish that which has not been accomplished by *my* missile? 46

(*Behind the curtain*)

Ah, villain, [you] who perpetrated the great sin of dragging the hair and garment of Draupadī [you] wretch of a Dhārtarāstra, indeed after a long time you have come in front of me [You] mean brute, where would you go now? Moreover, O your enemies of the Pāndavas, son of Rādhā [that is, Karna], Duryodhana, Saubala and others, [you] who hold bows in your hands and whose wealth consists in your pride, may you hear

Here that Kaurava, who, beast of a man as he is, dragged the daughter of the Pāñcāla king by her hair, who removed even her garment in the presence of princes [and] elders, and the wine of the blood from

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1 'मत्समुखीगतोऽसि' द.

सोऽयं मद्भुजपञ्जरे निपतितः संरक्ष्यतां कौरवः ॥४७॥

(सर्वे आकर्णयन्ति ।)

अश्वत्थामा—(सोत्प्रासम्) अङ्गराज, सेनापते, जामदग्न्यशिष्य, द्रोणोपहासिन्, भुजबलपरिरक्षितसकललोक, ('धृतायुधः' ३।४६ इति पठित्वा) इदं तदासन्नतरमेव संवृत्तम् । रक्षैनं सांप्रतं भीमाद् दुःशासनम् ।

कर्णः—आः, का शक्तिर्वृकोदरस्य मयि जीवति दुःशासनस्य छायामप्याक्रमितुम् । युवराज, न भेतव्यं न भेतव्यम् । अयमहमागतोऽस्मि । (निष्क्रान्तः ।)

अश्वत्थामा—राजन् कौरवनाथ, अभीष्मद्रोणं सप्रति कौरवबलमालोडयन्तौ भीमार्जुनौ राधेयेनैवंविधेनान्येन वा नशक्येते निवारयितुम् । अतः स्वयमेव भ्रातुः प्रतीकारपरो भव ।

दुर्योधनः—आः, शक्तिरस्ति दुरात्मनः पवनतनयस्यान्यस्य वा मयि जीवति शस्त्रपाणौ वत्सस्य छायामप्याक्रमितुम् । वत्स, न भेतव्यं न भेतव्यम् । कः

whose broad chest I vowed to drink—[that Kaurava]
has fallen in the trap of my arms! Let him be saved! 47

(*All listen*)

Asvatthāman—(*Ironically*) King of the Angas, Commander of the armies, pupil of Jāmadagnya, derider of Drona, [you] who protect all the world by the strength of your arms! (*Having recited* iii 46 'As long as I wield my weapon etc') Here that has happened quite near Protect now this Duśśāsana from Bhīma!

Karna—Ah what prowess has Vrkodara even to cross the shadow of Duśśāsana, while I am alive Young Prince, fear not, fear not Here I come (*Exit*)

Asavtthāman—Your Majesty, Lord of the Kauravas, it is not possible for the son of Rādhā, or for another of his kind, to ward off Bhīma and Arjuna, while they violently agitate the Kaurava army, now [unfortunately rendered] void of Bhīsma and Drona Hence be yourself in person intent upon counteracting [the danger] to your brother

Duryodhana—Ah, has the evil-souled son of Wind, or [any] other, strength [enough] to cross even the shadow of my dear brotherr, while I am alive with the bow in my hand?

१ 'कौरवा' ग-द.

कोऽत्र भोः । रथमुपनय । (निष्क्रान्तः ।)

(नेपथ्ये कलकलः ।)

अश्वत्थामा—(ससंभ्रमम् ।) मातुल, कष्टं कष्टम् । एष भ्रातुः प्रतिज्ञाभङ्गभीरुः किरीटी समं दुर्योधनराधेयौ शरवर्षैरभिद्रवति । सर्वथा पीतं दुःशासनशोणितं भीमेन । न खलु विषहे दुर्योधनानुजस्यैना विपत्तिमवलोकयितुम् । अनृतमनुमत नाम । मातुल, शस्त्रं शस्त्रम् ।

सत्यादप्यनृतं श्रेयो धिक्स्वर्गं नरकोऽस्तु मे ।
भीमाद् दुःशासनं त्रातु त्यक्तमत्यक्तमायुधम् ॥ १ ॥

(खड्गं ग्रहीतुमिच्छति ।)

(**नेपथ्ये** ।) महात्मन् भारद्वाजसूनो, न खलु सत्यवचनमनुलङ्घितपूर्वमुल्लङ्घयितुमर्हसि ।

कृपः—वत्स, अशरीरिणी भारती भवन्तमनृतादभिरक्षति ।

Dear brother, fear not, fear not. Halloa, who is there, who? Bring my chariot. (*Exit*)

(*An uproar behind the curtain*)

Asvatthāman—(*In excitement*) Maternal uncle, alas, [oh] alas! Here Kirīṭin, apprehensive of the non-fulfilment of his brother's vow, is simultaneously attacking Duryodhana and the son of Rādhā. By all means drunk is the blood of Duśśāsana by Bhīma! Indeed, I cannot bear to see this calamity befalling Duryodhana's younger brother! I would prefer [*nāma*] to allow falsehood [to creep in my conduct] Maternal uncle, a weapon, a weapon!

Falsehood is preferable to truth [in such a crisis]. Fie upon heaven Let hell be mine The weapon, though cast off, is as [good as] not cast off for the purpose of saving Duśśāsana from Bhīma 48

(*Desires to grasp the weapon*)

(*Behind the curtain*) [O] high-souled [man], son of Bhāradvāja, indeed it is not proper for you to transgress your truthful word, which is untransgressed before.

Kṛpa—Dear boy, a voice bodiless saves you from falsehood!

अश्वत्थामा—कथमियममानुषी वाग्नानुमनुते सङ्ग्रामावतरणं मम । सर्वथा पाण्डवपक्षपातिनो देवाः भोः, कष्टं कष्टम् ।

दुःशासनस्य रुधिरे पीयमानेऽप्युदासितम्
दुर्योधनस्य कर्तास्मि किमन्यत् प्रियमाहवे ॥ ४९ ॥

मातुल, राधेयक्रोधवशादनार्यमस्माभिराचरितुम् । अतस्त्वमपि तावदस्य राज्ञः पार्श्ववर्ती भव ।

कृप.—गच्छाम्यहमत्र प्रतिविधातुम् । भवानपि शिबिरसंनिवेशमेव प्रतिष्ठताम् ।
(परिक्रम्य निष्क्रान्तौ ।)

इति तृतीयोऽङ्कः

Asvatthaman—How, this immortal speech consents not to my descent on the battlefield Verily, the gods are on the side of the Pāṇḍavas! Alas, oh, alas!

I have remained indifferent when even the blood of
Duśśāsana was being drunk! What other good can I do
to Duryodhana in battle? 49

Maternal uncle, we have acted unworthily owing to the influence of anger against the son of Rādhā So, you at least (*api*), be quickly (*tāvat*) at the side of this King

Kṛpa—[Here] I go to counteract this situation You also should start for just the site of the camp

(*They both walk about and go out*)

END OF ACT III

चतुर्थोऽङ्कः

(ततः प्रविशति प्रहारमूर्च्छितं रथस्थं दुर्योधनमपहरन् सूतः ।)

(सूतः ससंभ्रमं परिक्रामति ।)

(नेपथ्ये ।) भो भोः, बाहुबलावलेपप्रवर्तितमहासमरदोहदाः कौरवपक्षपातपणीकृतप्राणद्रविणसंचया नरपतयः, संस्तभ्यन्तां निहतदुःशासनपीतावशेषशोणितस्नपितबीभत्सवेषवृकोदरदर्शनभयपरिस्खलत्प्रहरणानि रणात् प्रद्रवन्ति बलानि ।

सूतः—(विलोक्य ।) कथमेष धवलचपलचामरचुम्बितकनककमण्डलुना शिखरावबद्धवैजयन्तीसूचितेन हतगजवाजिनरकलेवरसहस्रसमर्दविषयोद्धातकृतकलकलकिङ्किणीजालमालिना रथेन शरवर्षस्तम्भितपरचक्रपराक्रमप्रसरः प्रद्रुतमात्म-

ACT IV

(Then enters a charioteer conveying away Duryodhana, who is unconscious through wounds and is lying in his chariot)

(The charioteer moves about in confusion)

(Behind the curtain) O you princes, who have commenced this great war, which you [so] eagerly desired in the pride of the strength of your arms and who have staked the store of your wealth in the form of your life through your partisanship of the Kauravas, let these forces flying away from the battlefield be stayed—[the forces] whose weapons are slipping [from their hands] through terror at the sight of Vṛkodara, whose dress is disgusting (*bībhatsa*) in consequence of its being bathed in the blood of the slaughtered Duśśāsana, that remained after it was drunk.

Charioteer—*(Observing)* Here Kṛpa, who with a shower of arrows has stopped the progress of the valour of hostile troops and who is encouraging the army on our side that is flying away, is proceeding in his chariot, towards the king of the Angas, who is attacked by Kirīṭin,—[his chariot] the golden pots [of water] in which are kissed by the white waving chowries, which is indicated [to be his] by the banner (*vaijayantī*) fastened at its top, which is possessed of a garland of a number (*jālam*) of bells that are creating a jingling at [every] shock on the [ground rendered] uneven with a confused mass (*sammardaḥ*) of thousands of the

बलमाश्वासयन् कृप. किरीटिनाभियुक्तमङ्गराजमनुसरति । हन्त, जातमस्मद्बलानामवलम्बनम् ।

(नेपथ्ये । कलकलान्तरम्) भो भो , अस्मद्दर्शनभयस्खलितकार्मुककृपाणतोमरशक्तय· कौरवचमूभटा· पाण्डवपक्षपातिनश्च योधा·, न भेतव्यं न भेतव्यम् । अयमहं निहतदु शासनपीवरोर.स्थलक्षतजासवपानमदोद्धतो रभसगामी स्तोकावशिष्टप्रतिज्ञामहोत्सवः कौरवराजस्य द्यूतनिर्जितो दास· पार्थमध्यमो भीमसेनः सर्वान् भवतः साक्षीकरोमि । श्रूयताम् ।

राज्ञो मानधनस्य कार्मुकभृतो दुर्योधनस्याग्रतः
प्रत्यक्षं कुरुबान्धवस्य च तथा कर्णस्य शल्यस्य च ।
पीतं तस्य मयाद्य पाण्डववधूकेशाम्बराकर्षिणः
कोष्णं जीवत तीक्ष्णकरजक्षुण्णादसृग्वक्षसः ॥ १ ॥

bodies of slaughtered elephants, horses and men O joy ! Support to our armies has [at last] arrived !

(*Behind the curtain after an uproar*)

O you warriors in the army of the Kauravas, whose bows, swords, javelins (*tomarah*) and *śaktis* [some kind of missiles] have dropped down through terror at our sight, and [you] warriors on the side of the Pāṇḍavas, fear not, fear not Here I, Bhīmasena, the middle son of Pṛthā, the slave of the Kaurava king, won at gambling—[I] who am furious with the intoxication [caused] by the drinking of wine in the form of the blood from the fleshy chest of Duśśāsana, slaughtered [by me], who am rushing with impetuosity and the festive celebration of whose vow remains a little [in that I have yet to kill Duryodhana], make you all my witness Hear

In front of King Duryodhana, who looks upon pride as his treasure and who held a bow [in his hand], before the [very] eyes of the kinsmen of the Kurus and similarly of Karna and Śalya, I have to-day drunk the warm blood from the chest, torn open by my sharp nails, of him, while yet he was alive, who dragged the hair and garment of the wife of the Pāṇḍavas! 1

१ ' शृण्वत ' ज; ' मिषत ' इत्यपि क्वचित् पाठ

सूत.—(श्रुत्वा । सभयम् ।) अये कथमासन्न एव दुरात्मा कौरवराजपुत्रमहावनोत्पातमारुतो मारुतिः । अनुलब्धसंज्ञश्च महाराजः । भवतु । दूरमपहरामि स्यन्दनम् । कदाचिद्दुःशासन इवास्मिन्नप्ययमनार्योऽनार्यमाचरिष्यति । (त्वरित परिक्रम्यावलोक्य च ।) अये, अयमसौ सरसीसरोजविलोलनसुरभिशीतलमातरिश्वसंवाहितसान्द्रकिसलयो न्यग्रोधपादपः । उचिता विश्राममभूरियं समरव्यापारखिन्नस्य वीरजनस्य । अत्र स्थितश्छायाचिततालवृन्तेन हरिचन्दनच्छटाशीतलेनाप्रयत्नसुरभिणा दशापरिणामयोग्येन सरसीसमीरणेनामुना गतक्लमो भविष्यति महाराज । छिन्नकेतुश्चायं रथोऽनिवारित एव प्रवेक्ष्यति छायाम् । (प्रवेश रूपयित्वा ।) क, कोऽत्र भोः । (समन्तादवलोक्य ।) कथ न कश्चिदत्र परिजनः । नून तथाविधस्य वृकोदरस्य दर्शनादेवंविधस्य च स्वामिनस्त्रासेन शिबिरसनिवेशमेव प्रविष्टः । कष्ट भोः, कष्टम् ।

Charioteer—(*Listening In terror*) Ah, how, quite near [has arrived] the wicked-souled son of Wind, who is the portentous wind to the great forest in the form of the Kaurava princes. And His Majesty has not [yet] recovered consciousness! Let it be [so] I shall take the chariot far away Perhaps as on Duśśāsana, [so] on him also, this savage man may perpetrate a savage deed! (*Moving about quickly and observing*) Oh! here is this banian tree, whose thick foliage is set in motion by the breeze, cool and fragrant owing to its shaking the lotuses in the lake. A suitable resting place is this for heroes, exhausted with operations in the battle And staying here, His Majesty will have his fatigue removed by this wind from the lake, which is [as it were] an unsought-for fan, which is cool like a mass (*chaṭā*) of Haricandana ointment, which is fragrant without any efforts [being made to render it so] and which is [moreover so] suited for [this] development, [namely, the swoon] in his condition And this chariot, which has its banner cut, will enter the shade absolutely (*eva*) without any obstacle (*Gesticulating entrance*) Holloa! who is here, who? (*Looking around*) How, is there no attendant here? Surely, at the sight of Vrkodara of that kind and through apprehension (*trāsah*) regarding their master who is reduced to this condition, [all attendants] have entered the site of the camp itself. Alas, oh, alas!

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 १ 'अत्रस्थोऽस्य मयोपवीजिततालवृन्तेन' ग-द २ 'अमुना' इत्यस्य स्थाने च' इति द-ग पुस्तके पठत ।

देत्वा द्रोणेन पार्थादभयमपि न संरक्षितः सिन्धुराजः
क्रूरं दुःशासनेऽस्मिन् हरिण एव कृतं भीमसेनेन कर्म ।
दुःसाध्यामप्यरीणां लघुमिव समरे पूरयित्वा प्रतिज्ञा
नाहं मन्ये सकामं कुरुकुलविमुख दैवमेतावतापि ॥ २ ॥

(राजानमवलोक्य ।) कथमद्यापि चेतनां न लभते महाराजः । भोः, कष्टम्
(निश्वस्य ।)

मदकलितकरेणुभज्यमाने
विपिन इव प्रकटैकशालशेषे ।
हतसकलकुमारके कुलेऽस्मिं-
स्त्वमपि विधेरवलोकितः कटाक्षैः ॥ ३ ॥

ननु भो हतविधे, भरतकुलविमुख,

अक्षतस्य गदापाणेरनारूढस्य संशयम् ।
एषापि भीमसेनस्य प्रतिज्ञा पूर्यते त्वया ॥ ४ ॥

Drona could not save the king of the Sindhus from the son of Pṛthā, though he had promised him freedom from fear Here on Duśśāsana, as on a deer, has been perpetrated an atrocious deed by Bhīmasena Having fulfilled on the battle-field even the difficult-to-be-accomplished vow of the enemies, as though it were trifling. Fate, which is averse to the family of the Kurus, is not, I suppose, satisfied even with this! 2

(*Looking at the King*) How is it that His Majesty does not regain consciousness, even yet? Oh, alas! (*Sighing*)

You also are looked at by Fate with his [disastrous] side-long glances, in this family, all the [other] princes in which are killed and which [consequently] resembles a forest which is being devasted by an elephant, seized with intoxication, and which has a single tree (*śālah*) remaining and thus looking prominent! 3

Why, you wretched Fate, averse to the family of Bharata,

You are about to fulfill even this vow [namely to kill Duryodhana] of Bhīmasena, who is [himself] unwounded, [flourishes] his mace in his hand and is not [even so much as] exposed to [any] danger [to his life]! 4

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१ 'द्रोणेनाकृष्य पार्थादयमपि' ग.

दुर्योधनः—(शनैरुपलब्धसंज्ञः ।) आः, शक्तिरस्ति दुरात्मनो वृकोदरहतकस्य मयि जीवति दुर्योधने प्रतिज्ञा पूरयितुम् । वत्स दुःशासन, न भेतव्यं न भेतव्यम् । अयमहमागतोऽस्मि । ननु सूत, प्रापय रथं तमेवोद्देशं यत्र वत्सो मे दुःशासनः ।

सूतः—आयुष्मन्, अक्षमा संप्रति वाहास्ते रथमुद्वोढुम् । (स्वगतम्[1] ।) मनोरथं च ।

दुर्योधनः—(रथादवतीर्य सगर्वं साकूत च ।) कृतं स्यन्दनगमनकालातिपातेन ।

सूतः—(सवैलक्ष्य सकरुणं च ।) मर्षयतु मर्षयतु देव. ।

दुर्योधनः—धिक्सूत, किं रथेन । केवलमरातिविमर्दसंघट्टसंचारी दुर्योधनः खल्वहम् । तद् गदामात्रसहायः समरभुवमवतरामि ।

सूतः—देव, एवमेतत् ।

दुर्योधनः—यद्येव किमेवं भाषसे । पश्य ।

Duryodhana—(*Slowly recovering consciousness*) Ah, has the evil-souled accursed Vrkodara strength [enough] to fulfill his vow, while *I*, Duryodhana, am alive? Dear brother Duśśāsana, fear not, fear not Here) I have arrived! Why charioteer, take the chariot to that very region where my dear brother Duśśāsana is.

Charioteer—Long-lived one, the horses are now unable to draw your chariot, (*To himself*) and your mental chariot too.

Duryodhana—(*Getting down from his chariot. With hauteur and emotion*) Away with the loss of time [that would be caused] in going in a chariot

Charioteer—(*With bewilderment and with pity*) May Your Majesty forgive, forgive

Duryodhana—Fie [upon you], charioteer! What necessity is there for me of a chariot? Indeed, I am Duryodhana, who is accustomed to move alone (*kevalam*) in collision with a crowd of enemies Therefore accompanied by only my mace, I shall descend on the field of battle.

Charioteer—Your Majesty, so is this

Duryodhana—If so, why do you talk in this way? See.

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१ ' अपवार्य ' इति सर्वेषु मुद्रितपुस्तकेषु.

बालस्य मे प्रकृतिदुर्ललितस्य पापः
पापं व्यवस्यति समक्षमुदायुधोऽसौ ।
अस्मिन्निवारयसि किं व्यवसायिनं मा
क्रोधो न नाम करुणा न च तेऽस्ति लज्जा ॥ ५ ॥

सूतः—(सकरुणं पादयोर्निपत्य ।) एतद्विज्ञापयामि । आयुष्मन्, संपूर्णप्रतिज्ञेन निवृत्तेन भवितव्यमिदानीं दुरात्मना वृकोदरहतकेन । अत एवं ब्रवीमि ।

दुर्योधनः—(सहसा भूमौ पतन् ।) हा वत्स दुःशासन, हा मदाज्ञाविरोधित। पाण्डव, हा विक्रमैकरस, हा मदङ्कदुर्ललित, हा अरातिकुलगजघटामृगेन्द्र, हा युवराज क्वासि । प्रयच्छ मे प्रतिवचनम् । (निःश्वस्य मोहमुपगतः ।)

सूतः—राजन्, समाश्वसिहि समाश्वसिहि ।

दुर्योधनः—(संज्ञा लब्ध्वा निश्वस्य)

युक्तो[1] यथेष्टमुपभोगसुखेषु नैव

The villain [that is, Bhīma], with his weapon uplifted, is perpetrating a villainous deed against my boy, who is naturally wayward, before my [very] eyes! Why do you prevent me who am exerting myself against him? Can you not possibly feel resentment, compassion and shame? 5

Charioteer—(*Pathetically falling at his feet*) This I submit. Long-lived one, by this time the evil-souled, accursed Vrkodara must have returned [to his camp] after having fulfilled his vow! Therefore I say so!

Duryodhana—(Falling on the ground all of a sudden) Alas, my dear brother Duśśāsana, alas, [you] who entertained hostility towards the Pāṇḍavas at my command, alas, [you] who were the embodiment of heroism pure and simple, alas, [you] who were too much fondled on my lap, alas, [you] who were the lion to the herd of elephants in the form of the enemies' families, alas, young prince, where are you? Vouchsafe me a reply [to my lamentations]! (*Sighing, loses consciousness*).

Charioteer—Your Majesty, take courage, take courage.

Duryodhana—(*Regaining consciousness. Sighing*)

An elder brother [of yours] in vain, I did not allow you [to indulge] in the pleasures of enjoyment to your

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१ 'मुक्तो' ग-द.

त्वं लालितोऽपि हि मया न पृथाग्रजेन ।
अस्यास्तु वत्स तव हेतुरहं विपत्ते-
र्यत् कारितोऽस्यविनय न च रक्षितोऽसि ॥६॥
(पतति ।)

सूत·—आयुष्मन्, समाश्वसिहि समाश्वसिहि ।

दुर्योधन --धिक्सूत, किमनुष्ठितं भवता ।
रक्षणीयेन सततं बालेनाज्ञानुवर्तिना ।
दु.शासनेन भ्रात्राहमुपहारेण रक्षित· ॥ ७ ॥

सूत --महाराज, मर्मभेदिभिरिषुतोमरशक्तिप्रासवर्षैर्महारथानामपहृतचेतनत्वा- न्निश्चेष्टे कृतो महाराज इत्यपहृतो मया रथ ।

दुर्योधन —सूत, विरूपं कृतवानसि ।
तस्यैव पाण्डवपशोरनुजद्विषो मे
क्षोदैर्गदाशनिकृतैर्न विबोधितोऽस्मि ।

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heart's content, nor indeed did I fondle you [enough] But I am, dear brother, the cause of this calamity of yours, since I made you practise immodesty [towards the Pāndavas] and I protected you not [from the effect thereof]. 6

(*Falls*)

Charioteer—Long-lived one, take courage, take courage

Duryodhana—Fie [upon you], charioteer! What have you done?

You have protected me by [making] an offering of my brother Duśśāsana, who was a [mere] child, and [as such] deserved to be protected and who always acted in accordance with my command 7

Charioteer—Your Majesty, by the vital piercing showers of arrows, javelins, *Śaktis* and darts (*prāsah*) [coming] from great chariot-warriors, Your Majesty was deprived of consciousness and was rendered motionless—so I took away the chariot.

Duryodhana—Charioteer, you did an improper thing

Since I was not awakened [from my state of unconsciousness] by the bruises wrought [on my body] by the thunderbolt-like mace of that same brute of a Pāṇḍava, the enemy of my younger brother; or since

तामेव नाधिशयितो रुधिरार्द्रशय्यां
दौःशासनीं यदहमाशु वृकोदरो वा ॥ ८ ॥

(निःश्वस्य । नभो विलोक्य ।) ननु भो हतविधे, कृपाविरहित, भरतकुलविमुख

अपि नाम भवेन् मृत्युर्न च हन्ता वृकोदरः ।

सूत —शान्तं पापं शान्तं पापम् । महाराज, किमिदम् ।

दुर्योधन —घातिताशेषबन्धोर्मे किं राज्येन जयेन वा ॥ ९ ॥

(ततः प्रविशति सप्रहार. सुन्दरकः ।)

सुन्दरकः—अज्जा, अवि णाम इमस्सिं उद्देसे सारहिदुइओ दिट्ठो तुम्हेहिं महाराजदुज्जोहणो ण वेत्ति । (निरूप्य ।) कहं ण कोवि मन्तेदि । होदु एदाण बद्धपरिआराणं पुरिसाण समूहो दीसइत्ति एत्थगदुअ पुच्छिस्सम् (परिक्रम्य विलोक्य च ।) कह एदे क्खु सामिणोगाढप्पहारदस्स घणसण्णाहजालदुब्भेज्ज मुहेहिं कङ्कवदणेहिं हिअआदोसल्लाइ उद्धारन्ति । ता ण क्खु एदे जाणन्ति ।

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either myself or Vṛkodara was not quickly made to sleep on that same bed, wet with blood, on which Duśśāsana lay! 8

(*Sighing. Looking into the sky*) Why, O accursed Fate, void of compassion, averse to the family of Bharata,

Would that I met with death, but not Vrkodara [must be] my slayer! 9 a b

Charioteer—May sin be allayed, sin allayed! Your Majesty what is this?

Duryohdana—

What use have I for kingdom or victory, [now] that I have got all my brothers killed? 9 c d

(*Then enters Sundaraka wounded*)

Sundaraka—Worthy Sirs, have you possibly seen, or not in this region, His Majesty Duryodhana, with his charioteer as his [only] companion? (*Observing*) How is it that nobody speaks? Let it be Here is seen a group of people who have girded up their loins Going here, I shall ask them (*Walking round and seeing*) How, these indeed, are extracting arrow-heads from the heart of their master, who is struck with a deep wound, by means of pincers (*kaṅkavadanam*), the points of which are difficult to be broken by the wire-gauze of a solid armour Therefore,

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१ 'अद्यैव' ग, ' 'यच्चैव' द. २ शरप्रहारव्रणबद्धपट्टिकालङ्कृतकाय ' ज,

होदु । अण्णदो विचिणइस्सम् । (अग्रतोऽवलोक्य किंचित् परिक्रम्य च ।) इमे क्खु अवरे प्पहूददरा सगदा वीरमाणुस्सा दीसन्ति । ता एत्थ गदुअ पुच्छिस्सम् । (उपगम्य ।) हहो, जाणह तुम्हे कस्सिं उद्देसे कुरुणाहो वट्टइत्ति । कह एदे वि मं पेक्खिअ अहिअदरं रोअन्दि । ता ण क्खु एदे वि जाणन्ति । (दृष्ट्वा ।) हा अदिकरुण क्खु एत्थ वट्टइ । एसा वीलमादा समलविणिहृद पुत्तअं सुणिअ रत्तंसुअणिवसणाए समग्गभूसणाए वहूए सह अणुमरदि । (सश्लाघम् ।) साहु वीरमादे, साहु । अण्णस्सिं वि जन्मन्तरे अणिहदपुत्तआ हुविस्ससि । होदु । अण्णदो पुच्छिस्सम । (अन्यतो विलोक्य ।) अअं अवरो बहुप्पहार णिहदकाओ अकिदव्वणबन्धो एव्व जोहसमूहो इमं सुण्णासण तुलङ्गमं उवालहि रोइदि । णूण एदाण एत्थ एव्व सामी वावादिदो । ता ण क्खु एदे वि जाणन्दि । होदु । अण्णदो गदुअ पुच्छिस्सम् । (सर्वतो विलोक्य ।) कहं सव्वो एव्व अवत्थाणुरूवं व्वसणं अणुभवन्तो भाअधेअविसमसीलदाए पज्जाउलो जणो । ता कं दाणीं एत्थ पुच्छिस्सम् । कं वा उवालहिस्सम् । होदु । सअ एव्व एत्थ विचिणइस्सम् । (परिक्रम्य ।) होदु । देव्व दाणीं

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surely, these do not know Well, I shall march in another place (*Looking ahead and walking about*) Here, indeed, are seen other warriors gathered together in great number Therefore, going here I shall ask (*Approaching*) Holloa, do you know in which region the Lord of the Kurus is? How, these also cry the more at my sight! Then surely they do not know (*Observing*) Alas, indeed, an exceedingly pathetic situation is here This mother of a warrior, on hearing of her son killed in the battle, is dying after him along with her daughter-in-law, who is dressed in red garments and has put on all her ornaments! Bravo, mother of a warrior, bravo! At last in another birth you will not have your son killed Let it be I shall inquire elsewhere. (*Looking in another direction*) Here another group of warriors, with their bodies wounded by many strokes, [but] with their wounds left just undressed, is reproaching this horse with an empty saddle and is crying Surely, in this very place their master must have been killed Therefore, indeed, these also do not know Well! Going elsewhere, I shall inquire (*Looking on all sides*) How all people, without exception (*eva*), experiencing as they are a calamity commensurate with their position, are in distress owing to the unfavourable disposition of Fate Then whom now shall I ask here? Or whom shall I reproach? Well I shall myself search here. (*Walking round*) Let it be. I shall

उवालहिस्सम् । हंहो देव्वं, एआदसाण अक्खोहिणीणं णाहो जेट्ठो भादुस दस्स भत्ता गङ्गेअद्दोणङ्गराअसल्लकिवकिदवम्मअस्सत्थामप्पमुहस्स राअचक्कस्स सअलप्पुहवीमण्डलेक्कणाहो महाराअदुज्जोहणो वि अण्णेसीआदि । अण्णेसी । अन्तो वि ण जाणीआदि कस्सिं उद्देसे वट्टइत्ति । (विचिन्त्य निःश्वस्य च ।) अह वा किं एत्थ देव्व उवालहामि । तस्स क्खु एद णिब्भच्छिआवि । उरवअणवीअस्स अवधीरिदपिदामहहिदोवदेसङ्कुरस्स सउणिप्पोच्छाहणादेवि; रूढमूलस्स जदुगेहजूदविससाहणो सभूदचिरआलसबद्धवेरालवालस्स पञ्चाली । केसग्गहणकुसुमस्स फल परिणमादि । (अन्यतो विलोक्य ।) जहा एत्थ एसो विविहरअणप्पहासवलिदसूरकिरणप्पसूदसक्कचावसहस्ससंपूरिददसादिसामुहोलूण केदुवसो रहो दीसइ ता अह तक्केमि अवस्स एदिणा महाराअदुज्जोहणस्स विस्सामुद्देसेण होदव्वम् । याव णिरूवेमि । (उपगम्य दृष्ट्वा निःश्वस्य च ।) कथ एआदहाण अक्खोहिणीण णाअको भविअ महाराओ दुज्जोहणो पइद । पुरिसो विअ असलाहणीए भूमीए उवविट्ठो चिट्ठदि । अध वा तस्स क्खु एदं पञ्चालीकेसग्गहकुसुमस्स फल परिणमादि । [आर्याः, अपि नामास्मिन्नुद्देशे सारथिद्वितीयो दृष्टो युष्माभिर्महाराजदुर्योधनो न वेति । (निरूप्य ।) कथ न कोपि मन्त्रयते । भवतु । एतेषा बद्धपरिकराणा पुरुषाणा समूहो दृश्यत इति तत्र गत्वा प्रक्ष्यामि । (परिक्रम विलोक्य च ।) कथमेते खलु स्वामिनो गाढप्रहारहतस्य घनसन्नाहजालदुर्भेद्यमुखैःकङ्कवदनैर्हृदयाच्छल्यान्युद्धरन्ति । तन्न खल्वेते जानन्ति । भवतु । अन्यतो विचेष्यामि । (अग्रतोऽवलोक्य किंचित् परिक्रम्य च ।) इमे खल्वपरे प्रभूततराः संगता वीरमनुष्या दृश्यन्ते । तदत्र गत्वा प्रक्ष्यामि (उपगम्य) हहो, जानीथ यूयं कस्मिन्नुद्देशे कुरुनाथो वर्तत

now reproach Fate Holloa, Fate, even the great king Duryodhana has to be searched for,—[Duryodhana] who is the lord of eleven *Akṣauhiṇīs*, the eldest of a hundred brothers, the master of a circle of kings, headed by the son of Gangā, Drona, the king of the Angas, Śalya, Krap, Krtavarman and Aśvatthāman and the sole sovereign of the circle of the entire earth! [And] though searched for, it cannot be known in which region he is! (*Thinking and sighing*) Or rather, why should I reproach Fate in this matter? Here, indeed, is taking effect the fruit of that poisonous tree in the form of the house of lac [intended to be set on fire] and the gambling.—[the tree] of which the seed was [supplied by] the words of Vidura that were

इति। कथमेतेऽपि मा प्रेक्ष्याधिकतर रुदन्ति। तन्न खल्वेतेऽपि जानन्ति। (दृष्ट्वा) हा, अतिकरुण खल्वत्र वर्तते। एषा वीरमाता समरविनिहतं पुत्रकं श्रुत्वा रक्तांशुकनिवसनया समग्रभूषणया वध्वा सहानुम्रियते। (सश्लाघम्) साधु वीरमातः साधु। अन्यस्मिन्नपि जन्मान्तरेऽनिहतपुत्रका भविष्यसि। भवतु। अन्यतः प्रक्ष्यामि। (अन्यतो विलोक्य।) अयमपरो बहुप्रहारनिहतकायोऽकृतव्रणबन्ध एव योधसमूह इम शून्यासन तुरङ्गममुपालभ्य रोदिति। नूनमेतेषामत्रैव स्वामी व्यापादित.। तन्न खल्वेतेऽपि जानन्ति। भवतु। अन्यतो गत्वा प्रक्ष्यामि। (सर्वतो विलोक्य।) कथ सर्व एवावस्थानुरूपं व्यसनमनुभवन् भागधेयविषमशीलतया पर्याकुलो जन। तत्किमिदानीमत्र प्रक्ष्यामि। क वोपालप्स्ये। भवतु। स्वयमेवात्र विचेष्यामि। (परिक्रम्य) भवतु। दैवमिदानीमुपालप्स्ये। हंहो दैव, एकादशानामक्षौहिणीना नाथो ज्येष्ठो भ्रातृशतस्य भर्ता गाङ्गेयद्रोणाङ्गराजशल्यकृपकृतवर्माश्वत्थामप्रमुखस्य राजचक्रस्य सकलपृथ्वीमण्डलैकनाथो महाराजदुर्योधनोऽप्यन्विष्यते। अन्विष्यमाणोऽपि न ज्ञायते कस्मिन्नुद्देशे वर्तत इति। (विचिन्त्य निःश्वस्य च।) अथ वा किमत्र दैवमुपालभे। तस्य खल्विद निर्भर्त्सितविदुरवचनबीजस्यावधीरितपितामहहितोपदेशाङ्कुरस्य शकुनिप्रोत्साहनादिविरूढमूलस्य जतुगृहद्यूतविषशाखिन सभूतचिरकालसबद्धवैरालवालस्य पाञ्चालीकेशग्रहणकुसुमस्य फल परिणमति। (अन्यतो विलोक्य।) यथात्रैष विविधरत्नप्रभासवलितसूर्यकिरणप्रसूतशक्रचापसहस्रसंपूरितदशदिशामुखो लूनकेतुवशो रथो दृश्यते तदहं तर्कयाम्यवश्यमेतेन महाराजदुर्योधनस्य विश्रामोद्देशेन भवितव्यम्। यावन्निरूपयामि।

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flouted, of which the sprout was [seen in] the salutary advice of the grand-father [that is, Bhīsm] repudiated, of which the firmly (vi) planted roots were the incitement of Śakuni, etc, of which the basin was the hostility created and continued for a long time and of which the flower was the seizure of the hair of Pāñcālī! (*Looking in another direction*) Since here is seen this chariot, the banner-post of which is broken and which has completely (*sam*) filled the expanse of the ten quarters with thousands of rain-bows, engendered by the rays)of the sun, blended with the lustre of various gems [with which it is studded], therefore I guess that this must certainly be the resting place of His Majesty Duryodhana Let me just observe (*Approaching, observing, and sighing*) How, being the leader of eleven Aksauhinis, His Majesty Duryodhana, is sitting in a not-at-all-commendable place, even like an ordinary man! Or rather, this is, indeed, the fruit [developed] out of the flower in the form of the seizure of Pāñcālī's hair that is taking effect. (*Goes near and asks the Charioteer by sign*)

(उपगम्य दृष्ट्वा निःश्वस्य च ।) कथमेकादशानामक्षौहिणीनां नायको भूत्वा महाराजो दुर्योधनः प्राकृतपुरुष इवाश्लाघनीयाया भूमावुपविष्टस्तिष्ठति । अथ वा तस्य खल्विदं पाञ्चालीकेशग्रहकुसुमस्य फलं परिणमति ।]

(उपसृत्य सूत सञ्ज्ञया पृच्छति)

सूतः—(दृष्ट्वा) अये, कथं संग्रामात् सुन्दरकः प्राप्तः ।

सुन्दरकः—(उपगम्य।) जअदु जअदु महाराओ । [जयतु जयतु महाराजः ।]

दुर्योधनः—(विलोक्य।) अये सुन्दरक, कच्चित् कुशलमङ्गराजस्य ।

सुन्दरकः—देव, कुसलं सरीरमेत्तकेण । [देव कुशलं शरीरमात्रकेण ।]

दुर्योधनः—किं किरीटिनास्य निहता धौरेया हतः सारथिर्भग्नो वा रथः ।

सुन्दरकः—देव ण भग्गो रहो । से मणोरहो वि । [देव न भग्नो रथः । अस्य मनोरथोऽपि ।]

दुर्योधनः—किमविस्पष्टकथितैराकुलमपि पर्याकुलयसि मे हृदयम् । तदलं संभ्रमेण । अशेषतो विस्पष्टं कथ्यताम् ।

Charioteer—(*Seeing*) Oh, how, Sundaraka has arrived from the battlefield!

Sundaraka—(*Approaching*) May victory attend Your Majesty victory attend!

Sundaraka—Your Majesty, not [merely] broken his chariot, [but] also his mental chariot!

Duryodhana—O Sundaraka, is it well with the king of the Aṅgas

Duryodhana—What, has Kirītin killed his horses, slain his charioteer, or broken his chariot?

Sundaraka—Your Majesty, well only as far as his body is concerned!

Duryodhana—Why do you, by [such] indistinct utterances, cause distress to my heart, which is already distressed? Therefore away with excitement Distinctly report [all] so as to leave nothing

Sundaraka—As your Majesty commands The pain of my wounds [received] in the battle is removed by the prowess of the jewel in Your Majesty's crown (*Walking about proudly*) May Your Majesty hear Well, now the slaughter of Prince Duśśāsana—(*With this half-said, he covers his face and gesticulates doubt*)

सुन्दरकः—जं देवो आणवेदि। देवस्स मुअडमणिप्पहावेण अवणीदा मे रणप्पहारवेअणा। (साटोपं परिक्रम्य।) सुणादु देवो। अत्थि दाणीं कुमालदुस्सासणवह—[यद्देव आज्ञापयति। देवस्य मुकुटमणिप्रभावेणापनीता मे रणप्रहारवेदना। (साटोप परिक्रम्य) शृणोतु देवः। अस्तीदानीं कुमारदुःशासनवध—] (अर्धोक्ते मुखमाच्छाद्य शङ्का नाटयति।)

सूतः—सुन्दरक, कथय। कथितमेव दैवेन।

दुर्योधनः—कथ्यताम्। श्रुतमस्माभिः।

सुन्दरकः—(स्वगतम्।) कथं दुस्सासणवहो सुदो देवेण। (प्रकाशम्) सुणादु देवो। अज्ज दाव कुमालदुस्सासणवहामरिसिदेण सामिणा अङ्गराएण कुडिलभिउडीभङ्गभीसणललाडवट्टेण अविण्णादसंधाणमोक्खणिक्खित्तसरधारावरिसिणा अभिजुत्तो सो दुराआरो दुस्सासणवेरिओ मज्झमपण्डवो। [(स्वगतम्) कथ दुःशासनवधः श्रुतो देवेन। (प्रकाशम्।) शृणोतु देवः। अद्य तावत् कुमारः दुःशासनवधामर्षितेन स्वामिनाङ्गराजेन कुटिलभ्रूकुटीभङ्गभीषणललाटपट्टेनाविज्ञातसधानमोक्षनिक्षिप्तशरधारावर्षिणाभियुक्तः स दुराचारो दुःशासनवैरी मध्यमपाण्डव:]

उभौ—ततस्ततः।

Charioteer—Sundaraka, go on It [namely, the slaughter of Duśśāsana] has already been reported [to His Majesty] by Fate

Duryodhana—Proceed We have heard [it]

Sundaraka—(*To himself*) How, the slaughter of Duśśāsana is heard by His Majesty! (*Aloud*) May Your Majesty hear To-day in the first place my master, the king of the Angas, who was enraged at the slaughter of Prince Duśśāsana, whose broad (*patta*) forehead looked terrific owing to the knitting of his crooked eye-brows, who was raining a shower of arrows, sent forth with [such dexterity] that their fixing [on the bow] and discharge could not be observed, attacked that evil-conducted enemy of Duśśāsana, the middle Pāndava

Both—Then, [what] then?

Sundaraka—Then, Your Majesty, both the armies were blind-folded with the darkness that was spread by a cloud of dust, arising from the collision of the glittering elephants, horses and foot-soldiers from both the armies, and by a confused mass formed by those various herds of elephants that were being scattered about [on the battlefield]. Indeed, the surface of the sky could not be observed!

Both—Then, [what] then?

सुन्दरक'—तदो देव, उहअबलमिलन्तदीप्पन्तकारितुरअपदादिसमुब्भूद-धूलिणिअरेण पल्लत्थतत्तद्गअघडासघादेण अ वित्थरन्तेण अन्धआरेण अन्धी-किद उहअबलम्। ण हु गअणतल लक्खीअदि। [ततो देव उभयबल-मिलद्दीप्यमानकरितुरगपदातिसमुद्भूतधूलिकरेण पर्यस्ततत्तद्गजघटासघातेन च विस्तार्यमाणेनान्धकारेणान्धीकृतमुभयबलम्। न खलु गगनतल लक्ष्यते।]

उभा—ततस्तत·।

सुन्दरकः—तदो देव, दूराकड्ढिअधणुग्गुणाच्छोडणटङ्कारेण गम्भीरभीसणेण जाणीअदि गज्जिद पलअजलहरेण त्ति। [ततो देव, दूराकृष्टधनुर्गुणाच्छोटन-टङ्कारेण गम्भीरभीषणेन ज्ञायते गर्जित प्रलयजलधरेणेति।]

दुर्योधन—ततस्तत·।

सुन्दरकः—तदो देव, दोण्णि वि ताण अण्णोण्णसिंहणादगज्जिदपिसुणं विविहपरिमुक्कप्पहरणाहदकवअसगलिदज्जलणाविज्जुच्छडाभासुर गम्भीरत्थाणि-अचापजलहर प्पसरन्तसरधारासहस्सवारिस जाद समरदुद्दिणम्। [ततो देव,

Sundaraka—Then, Your Majesty, owing to the deep and terrific twanging produced by the letting of the bowstring, which was drawn a long way in, it was thought [by people] that the cloud of world-destruction had thundered!

Duryodhana—Then, [what] then?

Sundaraka—Then, Your Majesty, occurred a rainy day in the form of a battle even between those two—[the rainy day] which was indicated [to other people] by the thunder in the form of their mutual war-cries, which was glittering with the streaks of lightning in the form of [the sparks of] fire, rising from armours as they were struck with various missiles hurled [against one another], which had clouds in the form of bows, deeply thundering, and which was raining thousands of showers in the form of arrows flitting across [the air]

Duryodhana—Then [what] then?

Sundaraka—Then, Your Majesty, in the meanwhile, Dhanañjaya, who became apprehensive of the humiliation of his elder brother, urged on to that region his excellent chariot, which had a great monkey [namely, Māruti] seated at the top of its banner and raising a cry as terrific as the crash of a stroke (*nirghātah*) and the thunderbolt, which

१ 'भुवणतल (भुवनतल)' ग-द २ 'अन्धकारेण (अन्धकारेण)' इत्यादि-कमत्र ग-द-पुस्तकयो ३ '०विज्जुअ बहलरुहिरबिन्दुखज्जोअभासुर (विद्युत्कं बहलरुधिरबिन्दुखद्योतभासुरम्)' ग-द

द्वयोरपितयोरन्योन्यसिंहनादगर्जितपिशुनं विविधपरिमुक्तप्रहरणाहतकवचसंगलिज्ज्वलन-विद्युच्छटाभासुरं गम्भीरस्तनितचापजलधरं प्रसरच्छरधारासहस्रवर्षि जातं समरदुर्दिनम्।

दुर्योधनः—ततस्ततः।

सुन्दरकः—तदो देव, एदास्सिं अन्तरे जेट्ठस्स भादुणो परिभवसङ्किणा धणंजएण वज्जणिग्घादणिग्घोसविसमरसिदधअग्गाट्ठिदमहावाणरो तुरङ्गमसंवाहण-वाविदवासुदेवसङ्खचक्कासिगदालञ्छिदचउब्बाहुदण्डदूद्दसणो आपूरिअपञ्च-जण्णदेअदत्ततारररसिदप्पडिरवभरिददसदिसामुहकुहरो धाविदो तं उद्देसं रहवरो।
[ततो देव, एतस्मिन्नन्तरे ज्येष्ठस्य भ्रातुः परिभवशङ्किना धनंजयेन वज्रनिर्घातनि-र्घोषविषमरसितध्वजाग्रस्थितमहावानरस्तुरङ्गमसवाहनव्यापृतवासुदेवशङ्खचक्रा-सिगदालाञ्छितचतुर्बाहुदण्डदुर्दर्शन आपूरितपाञ्चजन्यदेवदत्ततारर‍सितप्रतिरवभरित-दशदिशामुखकुहरो धावितस्तमुद्देशं रथवरः।]

दुर्योधनः—ततस्ततः।

सुन्दरकः—तदो भीमसेणधणंजएहिं अभिजुत्तं पिदरं पेक्खिअससंभम विअ-लिअं अवधूणिअ रअणसीअं आकण्णाकड्ढिदकठिणकोदण्डजीओ दाहिणहत्थ—

could with difficulty be gazed upon owing to the four stout arms, characterised by the conch, the discus, the sword and the mace, of Vāsudeva, [who was sitting there] engaged in skilfully (*sam*) directing the horses, and which filled the hollow of the expanse of the ten quarters with the echo of the loud blast of Pāñcajanya and Devadatta that were blown

Duryodhana—Then, [what] then?

Sundaraka—Then, Your Majesty, seeing that his father was attacked by Bhīma and Dhanañjaya, and shaking aside in confusion his jewelled helmet that was displaced, Prinve Vṛṣasena, who drew the string (*jivā*) of his mighty bow as far as the ear, and who urged on his charioteer [to drive fast] by spurring him with the forked end (*punkhaḥ*) of an arrow taken up with his right hand, arrived at the place.

Duryodhana—(*With firmness*) Then, [what] then?

Sundaraka—And then, Your Majesty, even while arriving, that Prince Vṛṣasena, in a moment, completely (*pra*) enveloped the excellent chariot of Dhanañjaya with his

विखत्तसरपुखविघट्टणतुवराइदसारहीओ तं देसं उवगदो कुमालविससेणो ।
[ततो भीमसेनधनंजयाभ्यामभियुक्तं पितर पेक्ष्य ससभ्रमं विगलितमवधूय रत्नशीर्ष-कमाकर्णाकृष्टकठिनकोदण्डजीवो दक्षिणहस्तोत्क्षिप्तशरपुङ्खविघट्टनत्वरायितसारथि-कस्त देशमुपगतः कुमारवृषसेनः ।]

दुर्योधन--(सावष्टम्भम् ।) ततस्ततः ।

सुन्दरकः---तदो अ देव, तेण आअच्छन्तेण एव्व कुमालविससेणेण विद-लिदासिलदासामलसिणिद्धपुंखेहिं कठिणककवत्तेहिं किसवण्णेहिं साणसिलाणि-सिदसामलसल्लबन्धेहिं कुसुमिदो विअ तरू मुहुत्तएण सिलीमुहेहिं पच्छादिदो धणंजअस्स रहवरो । [ततश्च देव, तेनागच्छतैव कुमारवृषसेनेन विदलितासिलता श्यामलस्निग्धपुङ्खैः कठिनकङ्कपत्रैः कृष्णवर्णैः शाणशिलानिशितश्यामलशल्यबन्धैः कुसुमित इव तरुर्मुहूर्तेन शिलीमुखैः प्रच्छादितो धनजयस्य रथवरः ।]

उभौ--(सहर्षम् ।) ततस्ततः ।

सुन्दरक.--तदो देव, तीक्खविक्खित्तणिसिदभल्लबाणवरिसिणा धनंजएण ईसि विहसिअ भणिदम्--' अरे रे विससेणे, पिदुणो वि दाव दे ण जुत्तं

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arrows, like a tree in blossom with bees, [his arrows] whose forked ends were dark and glossy like a broken sword-blade, which had hard feathers of herons, which were dark in colour whose dark-coloured darts were sharpened on whetstones.

Both—(*With joy*) Then, [what] then?

Sundaraka—Then, Your Majesty, Dhanañjaya, who was showering sharp crescent-shaped arrows, quickly (*tīkṣnam*) discharged, smiled a little and said 'O, you, Vṛṣasena, it is not possible for even your father also (*tāvat*) to stand before me when I am angry What then for you, [yet] a [mere] child? Therefore, go [away] Go and fight with other boys' Having heard such speech Prince Vṛṣasena, who held a bow in his hand and who looked terrific owing to the knitting of his eye-brows that had occurred on his round face, flushed with anger that was enkindled by the reproach [hurled] at his elder [that is, father], reproved the Gāṇḍīva-holder with vital piercing, harsh and sharp

मह कुावदस्स अभिमुहं ठादुम् । किं उण भवदो बालस्स । ता गच्छ । अवरेहिं कुमारेहिं सह गदुअ आओधेहि । ' एव्वं वाअ णिसामिअ गुरुअणाहिक्खेवेण उद्दीविअकोवोपरत्तमुहमण्डलविअम्भिअभिउडीभङ्गभीसणेण चावधारिणा कुमालविससेणेण मम्मभेदएहिं गुरुसविसमेहिं सुदिपधकिदप्पणएहिं णिब्भच्छिदो गण्डीवी बाणेहिं ण उण दुट्टवअणेहिं । [ततो देव, तीक्ष्णविक्षिप्तनिशितभल्लबाणवर्षिणा धनंजयेनेषद्विहस्य भणितम्—' अरे वृषसेन, पितुरपि तावत्ते न युक्तं मम कुपितस्याभिमुख स्थातुम् । किं पुनर्भवतो बालस्य । तद्गच्छ । अपरैः कुमारैः सह गत्वा युध्यस्व । ' एवं वाच निशम्य गुरुजनाधिक्षेपेणोद्दीपितकोपोपरक्तमुखमण्लविजृम्भितभृकुटीभङ्गभीषणेन चापधारिणा कुमारवृषसेनेन मर्मभेदकैः परुषविषमैः श्रुतिपथकृतप्रणयैर्निर्भर्त्सितो गाण्डीवी बाणैर्न पुनर्दुष्टवचनैः ।]

दुर्योधन—साधु वृषसेन, साधु । सुन्दरक, ततस्ततः ।

सुन्दरक—तदो देव, णिसिदसराभिघादवेअणोपजादमण्णुणा किरीटिणा चण्डगण्डीवजीआसद्दणिज्जिदवज्जणिग्घादघोसेण बाणणिपडणपडिसिद्धदंसणप्पसरेण पत्थुद सिक्खाबलाणुरूवं किं वि अच्चरिअम् । ततो देव, निशितशराभिघातवेदनोपजातमन्युना किरीटिना चण्डगाण्डीवजीवाशब्दनिर्जितवज्रनिर्घातघोषेण बाणनिपतणप्रतिषिद्धदर्शनप्रसरेण प्रस्तुतं शिक्षाबलानुरूपं किमप्याश्चर्यम् ।]

arrows, that made love to the region of his ear, but not with foul words.

Duryodhana—Bravo, Vṛṣasena, bravo! Sundaraka, then [what] then?

Sundaraka—Then, Your Majesty, Kirīṭin, in whom anger arose from the pangs of the strokes of sharp arrows, who surpassed the crash of a stroke of the thunderbolt with the twanging of the string of his fearful Gāṇḍīva and who blocked the operation of sight with the falling of his arrows, commenced some mysterious marvellous feat, [well] worthy of his training and his strength

Duryodhana—(*With emotion*) Then, [what] then?

Sundaraka—Then, Your Majesty, having observed the enemy's skill of that kind in military operation, some spe-

१ ' सुदिवहकिद॰ (श्रुदिवसकृत॰) ' ग-द्-ज.

दुर्योधन—(साकूतम् ।) ततस्ततः ।

सुन्दरक—तदो देव, तत्तारिसं पेक्खिअ सत्तुणो समरव्वावारं चउरत्तणं अविभाविअतूणीरमुहधणुग्गुणगमणागमणसरसंधाणमोक्खचडुलकरअलेण कुमालविससेणेण वि सविसेस पत्थुदं समलकम्म । [ततो देव, तत्तादृशं प्रेक्ष्य शत्रोः समरव्यापारचतुरत्वमविभावितूणीरमुखधनुर्गुणगमनागमनशरसंधानमोक्षचटुलकरतलेन कुमारवृषसेनेनापि सविशेषं प्रस्तुत समरकर्म ।]

दुर्योधन—ततस्तत. ।

सुन्दरक—ततो देव, एत्थन्तरे विमुक्कसमरव्वावारो मुहुत्तविस्सामिदवेराणुबन्धो दोणं वि कुरुराअपण्डवबलाणं 'साहु कुमालविससेण' त्ति किदकलअलो वीरलोओ अवलोइदुं पउत्तो । [ततो देव, अत्रान्तरे विमुक्तसमरव्यापारो मुहूर्तविश्रामितवैरानुबन्धो द्वयोरपि कुरुराजपाण्डवबलयोः 'साधु कुमारवृषसेन' इतिकृतकलकलो वीरलोकोऽवलोकयितु प्रवृत्तः ।]

दुर्योधन—(सविस्मयम् ।) ततस्ततः ।

सुन्दरक—तदो अ देव, अवहीरिदसअलराअचाणुक्कचक्कपरक्कमसालिणो सुदस्स तहाविहेण समलकम्मालम्भेण हरिसरोसकरुणासंकडे वट्टमाणस्स सामिणो अङ्गराअस्स णिवडिआ सरपद्धइ भीमसेने बाष्पपज्जाउला दिट्ठी कुमालविससेणे ।

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cial martial feat was commenced by Prince Vṛṣasena, whose restless hand [quickly] went to the mouth of the quiver, returned to the bow-string, aimed the arrows and discharged them, without having these its movements noticed [by others]

Duryodhana—Then, [what] then?

Sundaraka—Then, Your Majesty, in the meanwhile, the warriors from even both the armies of the Kuru-king and the Pāṇḍavas, abandoned, their battle-activities, suspended, for a time their continued hostility, gave out a cry, 'Bravo! Prince Vṛṣasena 'bravo!' and began to look on.

Duryodhana—(*With amazement*) Then, [what] then?

Sundaraka—And then, Your Majesty, of my master, the king of the Aṅgas, who found himself in a conflict of feelings (*saṅkaṭam*), joy, anger, compassion and apprehension,

[ततश्च देव, अवधीरितसकलराजधानुष्कचक्रपराक्रमशालिनः सुतस्य तथाविधेन समरकर्मारम्भेण हर्षरोषकरुणाशङ्कासंकटे वर्तमानस्य स्वामिनोऽङ्गराजस्य निपतिता शरपद्धतिर्भीमसेने बाष्पपर्याकुला च दृष्टिः कुमारवृषसेने ।]

दुर्योधनः—(सभयम् ।) ततस्ततः ।

सुन्दरकः—तदो अ देव, उभअबलप्पउत्तसाहुकाराभरिसिदेण गण्डिविणा तुरगेसु सारहिं पि रहवरे धणु पि जीआइं पि णलिन्दलञ्छणे सिदादवत्ते अ व्वावारिदो समं सिलीमुहासारो ! [ततश्च देव, उभयबलप्रवृत्तसाधुकारामर्षितेन गाण्डीविना तुरगेषु सारथावपि रथवरे धनुष्यपि जीवायामपि नरेन्द्रलाञ्छने सितातपत्रे च व्यापारितः समं शिलीमुखासारः ।]

दुर्योधनः—(सभयम् ।) ततस्ततः ।

सुन्दरकः—तदो देव, विरहो लूणगुणकोदण्डो परिब्भमणमेत्तव्वावारपडिसिद्धसरसंपादो मण्डलाइं विरचइदु पउत्तो कुमालविससेणो । [ततो देव, विरथो लूनगुणकोदण्डः परिभ्रमणमात्रव्यापारप्रतिषिद्धशरसंपातः मण्डलानि विरचयितुं प्रवृत्तः कुमारवृषसेनः]

दुर्योधनः—(साशङ्कम्) ततस्ततः ।

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owing to the commencement of that kind of military operation by his son, who shone with a valour that defied all the princely bow-wielders, the volley (*paddhatiḥ*) of arrows fell on Bhīmasena and the sight be dimmed with tears on Prince Vṛṣasena

Duryodhana—(*With fear*) Then, [what] then?

Sundaraka—And then, Your Majesty, the Gāṇḍīva-holder, angered by the cries of applause proceeding from both the armies simultaneously directed a shower of arrows on [Vṛṣasena's] horses', on even his charioteer, on his excellent chariot, on even his bow, on even his bow-string and the white umbrella, the emblem of his royalty.

Duryodhana—(*With tear*) Then, [what] then?

Sundaraka—Then, Your Majesty, Prince Vṛṣasena, whose chariot was destroyed and whose bow and its string were cut, began to trace circles, warding off the volley of arrows by means of the activity of only moving round and round

Duryodhana—(*With apprehension*) Then, [what] then?

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 १ 'व्वावारो मण्डलाग्गेण विअरिदुं (व्यापारो मण्डलाग्रेण विचरितुं)' ज.

सुन्दरकः—तदो देव, सुदरहविद्धंसणामरिसिदेण सामिणा अङ्गराएण अगणिअभीमसेणाभिजोएण पडिमुक्को धनजअस्स उवरि सिलीमुहासारो। कुमालो वि परिजणोवणीदं अण्णं रहं आरुहिअ पुणो वि पउत्तो धणंजएण सह आओधेदुम्। [ततो देव, सुतरथविध्वंसनामर्षितेन स्वामिनाङ्गराजेनागणितभीमसेनाभियोगेन परिमुक्तो धनजयस्योपरि शिलीमुखासारः। कुमारोऽपि परिजनोपनीतमन्यं रथमारुह्य पुनरपि प्रवृत्तो धनजयेन सहायोधितुम्।

उभौ—साधु वृषसेन, साधु। ततस्ततः।

सुन्दरकः—तदो देव, भणिद अ कुमालेण—'रे रे तादाहिक्खेवमुहल मज्झमपण्डव, मह सरा तुह सरीरं उज्झिअ अण्णस्सिं ण णिवडन्ति' त्ति भणिअ सरसहस्सेहिं पण्डवसरीरं पच्छादिअ सिंहणादेण गज्जिदुं पउत्तो। [ततो देव, भणितं च कुमारेण—'रे रे तताधिक्षेपमुखर मध्यमपाण्डव, मम शरास्तव शरीरमुज्झित्वान्यस्मिन् निपतन्ति' इति भणित्वा शरसहस्रैः पाण्डवशरीरं प्रच्छाद्य सिंहनादेन गर्जितु प्रवृत्तः।]

दुर्योधनः—(सविस्मयम्)। अहो, बालस्य पराक्रमो मुग्धस्वभावेऽपि। ततस्ततः।

सुन्दरकः—तदो अ देव, तं सरसंपादं समवधूणिअ णिसिदसराभिघादजादमण्णुणा किरीटिणा गहिदा रहुच्छङ्गादो कणन्तकणअकिङ्किणीजालझङ्कारवि-

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Sundaraka—Then, Your Majesty, my master, the king of Angas, enraged at the destruction of his son's chariot, poured a shower of arrows upon Dhanañjaya, not minding [for the time] his engagement with Bhīma The Prince also, mounting on another chariot brought by the servants, began to fight Dhanañjaya even again.

Both—Bravo, Vṛṣasena, bravo! Then, [what] then?

Sundaraka—Then, Your Majesty, the Prince also said, 'O you, middle Pāṇḍava, [so] vociferous in reviling my father, my arrows will not fall on anything except your body.' So saying and covering the body of the Pāndava with thousands of arrows he began to roar out his loud war-cry

Duryodhana—(*With amazement*) O, the valour of the child, though [yet] in his mind not mature! Then, [what] then?

Sundaraka—And then, Your Majesty, having warded off that volley of arrows, Kirīṭin, whose ire was roused by the

राइणी मेहोवरोहविमुक्कणहत्थलणिम्मला णिसिदसामलसिणिद्धमुही विविहरअणप्पहाभासुरभीसणरमणिज्जदंसणा सत्ती सोवहासं विमुक्का अ कुमालाहिमुही। [ततश्च देव, तं शरसंपातं समवधूय निशितशराभिघातजातमन्युना किरीटिना गृहीता रथोत्सङ्गात् क्वणत्कनककिङ्किणीजालझङ्कारविराविणी मेघोपरोधविमुक्तनभस्तलनिर्मला निशितश्यामलस्निग्धमुखी विविधरत्नप्रभाभासुरभीषणरमणीयदर्शना शक्तिः सोपहासं विमुक्ता च कुमाराभिमुखी।]

दुर्योधनः—(सविषादम्।) अहह। ततस्ततः।

सुन्दरकः—तदो देव, पज्जलन्तीं सत्तिं पेक्खिअ विअलिअं अङ्गराअस्स हत्थादो ससरं धणु हिअआदो वीरसुलहो उच्छाहो णअणादो बाप्पसलिलं पि। हसिदं अ धणंजएण सिंहणादं विणादिदं अ विओदलेण। दुक्कलं दुक्कलं त्ति आक्कन्दिदं कुरुबलेण। [ततो देव, प्रज्वलन्तीं शक्तिं प्रेक्ष्य विगलितमङ्गराजस्य हस्तात् सशरं धनुर्हृदयाद्वीरसुलभ उत्साहो नयनाद्बाष्पसलिलमपि हसितं च धनञ्जयेन सिंहनादं विनादितं च वृकोदरेण। दुष्करं दुष्करमित्याक्रन्दितं कुरुबलेन।]

दुर्योधनः—(सविषादम्।) ततस्ततः।

सुन्दरकः—तदो देव, कुमालविससेणेण आकण्णाकिट्ठणिसिदखुरप्पेण चिरं णिज्झइअ अद्धपहे एव्व भाईरही विअ भअवदा विसमलोअणेण तिधा किदा

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strokes of the sharp arrows, took up, from a side (*utsangaḥ*) of his chariot, a *Śakti*, resounding with the jingling of its numerous (*jālam*) tinkling bells of gold, spotless like the sky free from the obstruction of the clouds, having a sharpened, [and hence] dark and glossy point and looking dreadful and [at the same time] charming as it shone with the refulgence of its diverse jewels, and contemptously discharged it in the direction of the Prince

Duryodhana—(*With distress*) Oh, alas! Then, [what] then?

Sunadraka—Then, Your Majesty, at the sight of [that] blazing *Śakti*, down (*vi*) dropped from the hands of the king of the Aṅgas the bow with its arrow, from his heart the courage natural to a warrior [and] from his eyes even tears Dhanañjaya laughed and simultaneously Vṛkodara roared out a loud war-cry The Kuru-army cried out, 'A hard lot, a hard lot!'

Duryodhana—(*With distress*) Then, [what] then?

Sundaraka—Then, Your Majesty, Prince Vṛṣasena, who drew his sharp crescent-shaped arrow up to his ear, looked

सत्ती । [ततो देव, कुमारवृषसेनेनाकर्णाकृष्टनिशितक्षुरप्रेण चिरं निध्यायार्धपथ एव भागीरथीव भगवता विषमलोचनेन त्रिधा कृता शक्तिः ।]

दुर्योधनः—साधु, वृषसेन, साधु । ततस्ततः ।

सुन्दरकः—तदो अ देव, एदस्सिं अन्तले कलमुहरेण वीरलोअसाहुवादेण अन्तरिदो समरतूरणिग्घोसो । सिद्धचालणगणविमुक्ककुसुमप्पअरेण पच्छादिदं समलांगणम् । भणिअं अ सामिणा अगराएण–' भो वीर विकोदल, असमत्तो तुह मह वि समलव्वावारो । ता अणुमण्ण म मुहुत्तअम् । पेक्खामहे दाव वस्सस्स तुह भादुणो अ धणुव्वेदसिक्खाचउरत्तणम् । तुह वि एदं पेक्खणिज्जम् त्ति । [ततश्च देव, एतस्मिन्नन्तरे कलमुखरेण वीरलोकसाधुवादेनान्तरितः समरतूर्यनिर्घोषः । सिद्धचारणगणविमुक्तकुसुमप्रकरेण प्रच्छादितं समराङ्गणम् । भणितं च स्वामिनाङ्गराजेन—' भो वीर वृकोदर, असमाप्तस्तव ममापि समरव्यापारः । तदनुमन्यस्व मा मुहूर्तम् । प्रेक्षावहे तावद्वत्सस्य तव भ्रातुश्च धनुर्वेदशिक्षाचतुरत्वम् । तवाप्येतत् प्रेक्षणीयम् ' इति ।]

दुर्योधनः—ततस्ततः ।

सुन्दरकः—तदो देव, विस्समिदाओधनव्वावारा मुहुत्तविस्समिदणिअवेराणु-

at [the *Śakti*] for a long time [by way of taking aim] and divided it into three parts, while yet it was on half its way, even as Śiva divided the Ganges!

Duryodhana—Bravo, Vṛṣasena, bravo! Then, [what] then?

Sundaraka—And then, Your Majesty, at this time the blast of war-trumpets was drowned in the cry of 'Well [done]', proceeding from the warrior world, which [cry] was sweet [yet] loud (*mukhara*). The field of battle was covered over with a collection of flowers, showered down by a multitude of Siddhās and Cāraṇts. And my master, the king of the Aṅgas, said, 'O valiant Vṛkodara, unfinished is your, and even my, battle-operation Therefore, give me leave for a moment Let us just witness the skill in the knowledge of archery of my boy and your brother. Even for you it is a sight to see!'

Duryodhana—Then [what] then?

Sundaraka—Then, Your Majesty, even both Bhīmasena and

बन्धा दुवे वि पेक्खआ जादा भीमसेणांगराआ। [ततो देव, विश्रमितायोधन-व्यापारौ मुहूर्तविश्रमितनिजवैरानुबन्धौ द्वावपि प्रेक्षकौ जातौ भीमसेनाङ्गराजौ।]

दुर्योधनः—(साभिप्रायम्।) ततस्तत.।

सुन्दरकः—तदो अ देव, सत्तिखण्डणामरिसिदेण गण्डीविणा भणिअम्—'अरे रे दुज्जोहणप्पमुहा—[ततश्च देव, शक्तिखण्डनामर्षितेन गाण्डीविना भणितम्—'अरे रे दुर्योधनप्रमुखाः—] (अर्धोक्ते लज्जा नाटयति।)

दुर्योधनः—सुन्दरक, कथ्यताम्। परवचनमेतत्।

सुन्दरकः—सुणादु देवो। 'अरे रे दुज्जोहणप्पमुहा कुरुबलसेणापहुणो, अविण-अणोकण्णधार कण्ण, तुह्मेहिं मह परोक्ख बहुहिं महारहेहिं पडिवारिअ एआई मम पुत्तओ अहिमण्णू व्वावादिदो। अहं उण तुम्हाण पेक्खन्ताण एव्व एदं कुमालविससेण सुमरिदव्वसेस करोमि' त्ति भणिअ सगव्व आप्फाळिदं णेण वज्जणिग्घादघोसभीसणजीआरवं गण्डीवम्। सामिणा वि सज्जीकिद कालपुट्ठम्। [शृणोतु देवः। 'अरे, रे दुर्योधनप्रमुखा', कुरुबलसेनाप्रभव' अविनयनौकर्णधार कर्ण, युष्माभिर्मम परोक्ष बहुभिर्महारथैः परिवृत्यैकाकी मम पुत्रकोऽभिमन्युर्व्यापादितः। अहं पुनर्युष्माक प्रेक्षमाणानामेवैत कुमारवृषसेन स्मर्तव्यशेषं करोमि।' इति भणित्वा

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the king of the Aṅgas, became witnesses, having ceased their battle-operation and stopped for a while their continued enmity

Duryodhana—(*Significantly*) Then, [what] then?

Sundaraka—And then, Your Majesty, the Gāṇḍīva-wielder, who was enraged at the splitting of his *Śakti*, said, 'O you, Duryodhana-headed—' (*This half-said, he gesticulates shyness*).

Duryodhana—Sundaraka, proceed This [represents] the speech of another

Sundaraka—May Your Majesty hear, 'O you, masters of the powerful (*balam*) Kuru-hosts, headed by Duryodhana, [O] Karṇa, the helmsman of the boat of insolence, my young boy, Abhimanyu, who was alone, was surrounded and killed, in my absence, by you, great chariot-warriors, who were many. But I shall reduce to memory this Prince Vṛṣasena, even (*eva*) inspite of you who are looking on So saying he proudly twanged his Gāṇḍīva, whose string created a noise

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१ 'अविणअणईकण्णधार (अविनयनदीकर्णधार)' ग-द.

सगर्वमास्फालितमनेन वज्रनिर्घातघोषभीषणजीवारव गाण्डीवम् । स्वामिनापि सज्जीकृतं कालपृष्ठम् ।]

दुर्योधनः—(सावहित्थम् ।) ततस्ततः ।

सुन्दरकः—तदो अ देव, पडिसिद्धभीमसेणसमलकम्मालम्भेण गण्डीविणा विरइदा अङ्गराअविससेणरहकूलकसाओ दुवे बाणणदीओ। तेहिं वि दुवेहिं अण्णोण्णसिणेहदसिदसिक्खाविसेसेहिं अभिजुत्तो सो दुराआरो मज्झमपण्डवो। [ततश्च देव, प्रतिषिद्धभीमसेनसमरकर्मारम्भेण गाण्डीविना विरचिते अङ्गराजवृषसेनरथकूलकषे द्वे बाणनद्यौ । ताभ्यामपि द्वाभ्यामन्योन्यस्नेहदर्शितशिक्षाविशेषाभ्यामभियुक्तः स दुराचारो मध्यमपाण्डवः ।]

दुर्योधनः—ततस्ततः ।

सुन्दरकः—तदो अ देव, गण्डीविणा ताररसिदजीआणिग्घोसमेत्तविण्णादबाणवरिसेण तह आअरिदं पत्तिहिं जह ण णहत्तलं ण सामी ण रहो ण धरणी ण कुमालो ण केदुवसो ण बलाइ ण सारही ण तुलङ्गमा ण दिसाओ ण वीरलोओ अ लक्खीअदि । [ततश्च देव, गाण्डीविना ताररसितज्यानिर्घोषमात्रविज्ञातबाणवर्षेण तथाचरितं पत्रिभिर्यथा न नभस्तल न स्वामी न रथो न धरणी न कुमारो न केतुवशो न बलानि न सारथिर्न तुरङ्गमा न दिशो न वीरलोकश्च लक्ष्यते ।]

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dreadful like the crash of a stroke of the thunderbolt My master also made ready his Kālaprstha

Duryodhana—(*Concealing his feelings*) Then, [what] then?

Sundaraka—And then, Your Majesty, the Gāndīva-wielder, who prohibited Bīmasena from commencing battle-operation, arranged two rivers of arrows, dashing against the banks in the form of the chariots of the king of the Aṅgas and Vrsasena By those two also, who displayed special skill out of affection for each other, was attacked that ill-behaved middle Pāndava.

Duryodhana—Then, [what] then?

Sundaraka—And then, Your Majesty, the Gāṇḍīva-wielder, the shower of whose arrows could be known only by the twanging of his bow-string, which resembled loud thunder, performed with the arrows such [a feat] that not the sky, not my master, not the chariot, not the earth, not the Prince, not the banner-post, not the hosts, not the charioteer, not the horses, not the quarters and not the warrior-world could be seen!

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१ 'सिणेह (स्नेह)' इत्येतन्नास्ति ज-पुस्तके.

दुर्योधनः—(सविस्मयम्) ततस्ततः ।

सुन्दरकः—तदो अ देव, खणमेत्तं एव्व आदिक्कन्ते सरवरिसे सहरिससिंहणादे पण्डवसेण्णे विमुक्काक्कन्दे कोरवबले समुत्थिदो महन्तो कलअलो हा हदो कुमालविससेणो हा हदो त्ति । [ततश्च देव, क्षणमात्रमवातिक्रान्ते शरवर्षे सहर्षसिंहनादे पाण्डवसैन्ये विमुक्ताक्रन्दे कौरवबले समुत्थितो महान् कलकलो हा हतः कुमारवृषसेनो हा हत इति ।]

दुर्योधनः—(सबाष्परोधम्) ततस्ततः ।

सुन्दरकः—तदो अ देव, पेक्खामि कुमाले हदसारहितुलग लूणादवत्तचावचा-मरकेदुवसं सग्गप्पब्भट्ठं विअ सुलकुमाल एक्केण ज्जेव हिअअमम्मभेदिणा सिलीमुहेण भिण्णदेहं रहमज्झे पल्लत्थ । [ततश्च देव, प्रेक्षे कुमार हतसारथितुरंगं लूनातपत्रचापचामरकेतुवंशं स्वर्गप्रभ्रष्टमिव सुरकुमारमेकेनैव हृदयमर्मभेदिना शिलामुखेन भिन्नदेह रथमध्ये पर्यस्तम् ।]

दुर्योधनः—(सास्रम्) अहह कुमारवृषसेन । अलमतः परं श्रुत्वा । हा वत्स वृषसेन, हा मदङ्कदुर्ललित, हा गदायुद्धप्रिय, हा राधेयकुलप्ररोह, हा प्रियदर्शन,

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Duryodhana—(*With amazement*) Then, [what] then?

Sundaraka—And then, Your Majesty, as the shower of arrows ceased just for a moment, as the Pāndava army uttered a war-cry and as the Kaurava forces gave out a loud wail, a great uproar arose, 'Alas, Prince Vṛṣasena is killed, alas, [he] is killed!'

Duryodhana—(*Suppressing his tears*) Then, [what] then?

Sundaraka—And then, Your Majesty, I saw the Prince stretched in the chariot, like the son of a god fallen from heaven, his body pierced through by just one arrow that cut the vital of his heart, his charioteer and horses killed and his umbrella, bow, *chowries,* and banner-post [all] broken

Duryodhana—(*With tears*) Alas, Prince Vṛṣasena! Enough of hearing further than this O dear boy Vṛsasena, alas, [you] who were too much fondled on my lap, alas, [you] to whom fight with the mace was dear, alas, sprout of the family of Rādheya, alas, [you] of pleasant sight, alas [you] who were not [to me] different from Duśśāsana, alas, [you]

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१ 'महन्तीए वेलाए पेक्खिअ (महत्या वेलया प्रेक्ष्य)' ज २ 'परिट्ठिदं आअदो (परिस्थितमागत·)' ज.

हा दुःशासननिर्विशेष, हा सर्वगुरुवत्सल, प्रयच्छ मे प्रतिवचनम् ।

पर्याप्तनेत्रमचिरोदितचन्द्रकान्त–
मुद्भिद्यमाननवयौवनरम्यशोभम् ।
प्राणापहारपरिवर्तितदृष्टि दृष्ट
कर्णेन तत् कथमिवाननपङ्कज ते ॥१०॥

सूतः—आयुष्मन्, अलमत्यन्तदुःखावेगेन ।

दुर्योधनः—सूत, पुण्यवन्तो हि दुःखभाजो भवन्ति । अस्माक पुनः

प्रत्यक्षं हतबन्धूनामेतत् परिभवाग्निना ।
हृदयं दह्यतेऽत्यर्थं कुतो दुःख कुतो व्यथा ॥११॥

(मोहमुपगतः ।)

सूतः—समाश्वसितु महाराजः । (पटान्तेन वीजयति ।)

दुर्योधनः—(लब्धसंज्ञः ।) भद्र सुन्दरक ततो वयस्येन किं प्रतिपन्नमङ्गराजेन ।

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who were attached to all your elders, give me a reply [to my lamentations].

How possibly could Karṇa have gazed upon your lotuslike face, which had wide eyes, which was delightful as the newly-arisen moon and whose loveliness was rendered attractive by fresh youth [just] sporting forth, when its eyes were [probably] turned up at [the time of] the passing of life? 10

Charioteer—Long-lived one, away with the extreme vehemence of grief

Duryodhana—Charioteer, the meritorious really become subject to grief But of us,

Whose kinsmen are killed before our very eyes, this heart is being excessively burnt by the fire of humiliation Whence [therefore can we have] grief, whence pain? 11

(*Faints away*)

Charioteer—May Your Majesty take courage, take courage.

(*Fans him with the skirt of his garment*)

Duryodhana—(*Recovering consciousness*) Good Sundaraka, what then was done by my friend, the Aṅga-king?

सुन्दरकः—तदो अ देव, तथाविधस्स पुत्तस्स दसणेण सगलिद अस्सुजादं उज्झिअ अणवेक्खिदपरप्पहरणाभिओएण सामिणा अभिजुत्तो धणंजओ। तं अ सुदवहामरिसुद्दीविदपरक्कम विमुक्कजीविदासं तह परिक्कमन्त पेक्खिअ भमिणउल-सहदेवपञ्चालप्पमुहेहिं अन्तरिदो धणंजअस्स रहवरो। [ततश्च देव, तथाविधस्य पुत्रस्य दर्शनेन सगलितमश्रुजातमुज्झित्वानवेक्षितपरप्रहरणाभियोगेन स्वामिनाभियुक्तो धनजयः। तं च सुतवधामर्षोद्दीपितपराक्रमं विमुक्तजीविताश तथा परिक्रामन्तं प्रेक्ष्य भीमनकुलसहदेवपाञ्चालप्रमुखैरन्तरितो धनंजयस्य रथवर'।]

दुर्योधनः—ततस्तत'।

सुन्दरकः—तदो देव, सल्लेण भणिदम्—'अङ्गराअ, हदतुलङ्गमो भग्गकूवरो दे रहो ण जोग्गो भीमाज्जुणेहिं सह आजुज्झिदुम्' त्ति। तदो पडिवट्टिदो रहो ओदारिदो सामी सन्दणादो बहुप्पआरं अ समस्सासिदो। तदो अ सामिणा सुइरं विलविअ परिअणोवणीद अण्णं रह पेक्खिअ दीह निस्ससिअ मइ दिट्ठी विणिक्खिविदा। सुन्दरअ, एहि त्ति भणिद अ तदो अह उवगदो सामिसमीवम्। तदो अवणीअ सीसट्ठाणादो पट्टिअ सरीरसगलिदेहिं सोणिअबिंदुहिं लित्तमुह बाण कदुअ अहिलिहिअ प्पोसिदो देवस्स सदेसो। [ततो देव, शल्येन

Sundaraka—And then, Your Majesty, having wiped off the many tears that arose (lit dropped down) at the sight of his son in that plight, my master attacked Dhanañjaya, caring not for the strokes of others' weapons. And having seen him, whose valour was enkindled by rage at the slaughter of his son [and] who had given up [all] hope of life [owing to desparation], thus moving about, [warriors], headed by Bhīma, Nakula, Sahadeva and Pāñcāla, screened the excellent chariot of Dhananjaya

Duryodhana—Then, [what] then?

Sundaraka—Then, Your Majesty, Śalya said, 'King of the Aṅgas, your chariot, with its horses killed and its pole (*kūbaraḥ*) broken, is not fit for fighting with Bhīma and Arjuna' Thus the chariot was changed, my master was made to alight from his [old] chariot and was in diverse ways consoled And then, my master bewailed for a long time and having seen another chariot brought by the servants, heaved a long sigh and cast a glance at me And

१ 'तदो अज्जुणचावमहप्पलअपओहरणिस्सरिदसरधारासहस्सेहिं पूरिदेसु दिसामुहेसु सल्लेन भणिदो सामी अगराओ (ततोऽर्जुनचापमहाप्रलयपयोधरनिसृतशरधारासहस्रै पूरितेषु दिशामुखेषु शल्येण भणित स्वाम्यङ्गराज।) ग-द

भणितम्—'अङ्गराज, हततुरंगमो भग्नकूबरस्ते रथो न योग्यो भीमार्जुनाभ्यां सहायोद्धुम्' इति। तत. परिवर्तितो रथोऽवतारितःस्वामी स्यन्दनाद् बहुप्रकारं च समाश्वासितः। ततश्च स्वामिना सुचिर विलप्य परिजनोपनीतमन्यं रथ प्रेक्ष्य दीर्घ नि.श्वस्य मयि दृष्टिर्विनिक्षिप्ता। सुन्दरक, एहीति भणित च। ततोऽहमुपगत. स्वामिसमीपम्। ततोऽपनीय शीर्षस्थानात् पट्टिका शरीरसंगलितैः शोणितबिन्दुभिर्लिप्तमुखं बाण कृत्वा अभिलिख्य प्रेषितो देवस्य सदेश।] (पट्टिकामर्पयति।)

(दुर्योधनो गृहीत्वा वाचयति।)

यथा—'स्वस्ति' महाराजदुर्योधन समराङ्गणात् कर्ण एतदन्तं कण्ठे गाढमालिङ्गय विज्ञापयति यथा।

अस्त्रग्रामाविधौ कृती न समरेष्वस्यास्ति तुल्य· पुमान्
भ्रातृभ्योऽपि ममाधिकोऽयममुना जेया पृथासूनवः।
यत्संभावित इत्यहं[1] नै च हतो दु·शासनारिर्मया
त्वं[2] दु खप्रतिकारमेहि भुजयोर्वीर्येण बाष्पेण वा॥ १२॥'

दुर्योधनः—वयस्य कर्ण, किमिद भ्रातृशतवधदु खित मामपरेण वाक्शल्येन·

[he] said, 'Sundaraka, come [here]'. Then I went near my master Then, taking out a strip of cloth from his turban and smearing the tip of an arrow with drops of blood oozing from his body, he wrote and sent a message to Your Majesty (*Hands over the strip*)

(*Duryodhana takes and reads*)

Thus, 'Hail, Karna, having closely embraced by the neck His Majesty Duryodhana, for this the last time, submits from the field of battle

'[This Karna] is versed in the operation with a number of missiles, there is no [other[man who is his equal in battle, he is more [valued] to me than even my brothers, through him the sons of Prthā are to be conquered'—since thus you honoured me and I did not kill the enemy of Duśśāsana, [therefore] find you a remedy for grief either by the prowess of arms or by tears.' 12

Duryodhana—Friend Karna, why do you strike me here, who am [already] pained by the slaughter of a hundred brothers

१ 'त्वत्' द २ 'तम्' ज

वक्ष्यसि । भद्र सुन्दरक, अथेदानीं किमारम्भोऽङ्गराजः ।

सुन्दरकः—देव[1], अवणीदसरीरावरणो अप्पवहकिदणिच्चओ पुणोवि पत्थेण सह समर मग्गदि[देव, अपनीतशरीरावरण आत्मवधकृतनिश्चयः पुनरपि पार्थेन सह समर मार्गयते ।]

दुर्योधनः—(आवेगादासनादुत्तिष्ठन् ।) सूत, रथमुपनय ! सुन्दरक, त्वमपि मद्वचनात्त्वरिततर गत्वा वयस्यमङ्गराज प्रतिबोधय । अलमतिसाहसेन । अभिन्न एवावयो: सकल्प । न[2] खलु भवानेको जीवितपरित्यागाकाङ्क्षी । किं तु

हत्वा पार्थान् सलिलमशिवं बन्धुवर्गाय दत्त्वा
मुक्ता बाष्प सह कतिपयैर्मन्त्रिभिश्चारिभिश्च ।
कृत्वान्योन्य सुचिरमपुनर्भावि गाढोपगूढ
संत्यक्ष्यावो हततनुमिमा दु खितौ निर्वृतौ च ॥ १३ ॥

अथवा शोक[4] प्रति मया न किंचित् संदेष्टव्यम् ।

with another arrow of [such] speech? Good Sundaraka, well, now what is the Aṅga-king engaged in?

Sundaraka—Your Majesty, taking off the covering of his body and determined to bring about his own death, he is seeking battle with Pārtha even again

Duryodhana—(*Getting up from his seat with vehemence*) Charioteer, bring my chariot Sundaraka, go very quickly and console my friend, the Aṅga-king at my words, [thus]: 'Away with extreme rashness Quite identical is our determination. Not indeed are you alone desirous of giving up life But,

Having killed the Pārthās, offered inauspicious water to the group of our relatives, shed tears in company with a few [surviving] ministers and enemies and accomplished a not-happening-again, mutual, close embrace for a long time, we shall give up this accursed body, being [at once] sorrow-stricken and relieved [of our sorrow]' 13

Or rather, as regards grief I have no message to send

१ 'देव अज्जवि आरम्भो पुच्छीअदि (देव अद्यापि आरम्भ पृच्छयते ।)' ज.
२ 'न खलु जयाकाङ्क्षी भवानिदानीम्' ग-द ३ नास्तीद वाक्य ग-द-पुस्तकयो·
४ 'कर्ण प्रति मया किंचित् सदेष्टव्यम्' ग

वृषसेनो न ते पुत्रो न मे दु·शासनोऽनुजः ।
त्वा बोधयामि किमहं त्वं मा संस्थापयिष्यसि ॥ १४ ॥

सुन्दरकः—ज देवो आणवेदि । [यद्देव आज्ञापयति ।] (निष्क्रान्त ।)

दुर्योधनः—सूत, तूर्णमेव रथमुपस्थापय ।

सूतः—(कर्णं दत्त्वा ।) देव, ह्रेषासवलितो नेमिध्वनि श्रूयते । तथा तर्कयामि नूनं परिजनोपनीतो रथ ।

दुर्योधनः—सूत, गच्छ त्वं सज्जीकुरु ।

सूतः—यदाज्ञापयति देव । (निष्क्रम्य पुन प्रविशति ।)

दुर्योधनः—(विलोक्य ।) किमिति नारूढोऽसि ।

सूतः—एष खलु तातोऽम्बा च सजयाधिष्ठित रथमारुह्य देवस्य समीपमुपगतौ ।

दुर्योधनः—किं नाम तातोऽम्बा च सम्प्राप्तौ । कष्टमतिबीभत्समाचरितं दैवेन । सूत, गच्छ त्व स्यन्दन तूर्णमुपहर अहमपि तातदर्शनं परिहरन्नेकान्ते तिष्ठामि ।

Vrṣasena was not your son, Duśśāsana was not my younger brother! Why do I [then] console you? [Why] should you compose me?" 14

Sundaraka—As Your Majesty commands (*Goes out*)

Duryodhana—Charioteer, bring the chariot quickly enough

Charioteer—Your Majesty, the sound of the rims [of wheels], mingled with the neighing [of horses], is heard. I therefore conclude the chariot is in all probability (*nūnam*) brought by the servants.

Duryodhana—Charioteer, go you make [it] ready.

Charioteer—As Your Majesty commands (*Going out he enters again*)

Duryodhana—(*Looking at him*) Why is it that you are not mounted?

Charioteer—Here, indeed, have arrived in the vicinity of Your Majesty your father and mother, mounted on a chariot in the charge (*adhisthita*) of Sañjaya

Duryodhana—What, I would like to know (*nāma*), have father and mother arrived? Alas, an exceedingly loathsome thing has been done by Fate! Charioteer, go you and quickly bring my chariot I shall also stay in a solitary place, avoiding meeting with [lit being seen by] my father.

सूतः—देव, त्वदेकशेषबान्धवावेतौ । कथमिव न समाश्वासयसि ।

दुर्योधनः—सूत, कथमिव समाश्वासयामि विमुखभागधेय । पश्य ।

अद्यैवावां रणमुपगतौ तातमम्बां च दृष्ट्वा
घ्रातस्ताभ्यां शिरसि विनतोऽहं च दुःशासनश्च ।
तस्मिन् बाले प्रसभमरिणा प्रापिते तामवस्था
पार्श्वे पित्रोरहम्[1]उपगतः किं नु वक्ष्यामि ताभ्याम्[2] ॥ १५ ॥

तथाप्यवश्यं वन्दनीयौ गुरू ।

(निष्क्रान्तौ)

इति चतुर्थोऽङ्कः

Charioteer—Your Majesty, they [that is, your parents] have you as the one surviving kinsmen. How possibly should you not console them?

Duryodhana—Charioteer, how possibly can I, whose fate is averse [to me], console them? See

Just to-day we both went to battle after seeing our father and mother By them was I, as I bent low, smelt on the head and Duśśāsana [also]! [Now] when that boy is forcibly reduced to that condition by the enemy, what possibly should I, when gone near my parents, say to them? 15

Yet the elders have necessarily to be offered obeisance to

(*They both go out*)

END OF ACT IV

१ 'अपगततृष्णः' ज. २ 'गत्वा' ज.

पञ्चमोऽङ्कः

(ततः प्रविशति रथयानेन गान्धारी सजयो धृतराष्ट्रश्च ।)

धृतराष्ट्रः—वत्स सजय, कथय कथय कस्मिन्नुद्देशे कुरुकुलकाननैक-शेषप्रवालो वत्सो मे दुर्योधनस्तिष्ठति । कच्चिज्जीवति वा न वा ।

गान्धारी—जाद, जइ सच्चं जीवदि मे वच्छो ता कधेहि कस्सि देसे वट्टदि । [जात, यदि सत्य जीवति मे वत्सस्तत्कथय कस्मिन् देशे वर्तते ।]

संजयः—नन्वेप महाराज एक एव न्यग्रोधच्छायायामुपविष्टस्तिष्ठति ।

गान्धारी—(सकरुणम् ।) जाद, एआइ त्ति भणासि । किं णु क्खु सपद भादुसद से पास्से भविस्सदि । [जात, एकाकीति भणसि । किं नु खलु साप्रत भ्रातृशतमस्य पार्श्वे भविष्यति ।]

संजयः—तात, अम्ब, अवतरत स्वैरं रथात् ।

(उभावतरण नाटयतः ।)

(ततः प्रविशति सव्रीडोपविष्टो दुर्योधनः ।)

संजयः—(उपसृत्य) विजयतां महाराज । नन्वेष तातोम्बया सह प्राप्तः । किं न पश्यति महाराज ।

ACT V

(*Then enter in a conveyance, namely, a chariot, Gandhārī, Sañjaya and Dhṛtarāṣṭra*)

Dhrtarastra—Dear Sañjaya, tell [me], tell [me], in which region my dear boy Duryodhana, the one surviving sprout from the forest of the Kuru-family, is staying Is he alive or not?

Gandhari—Child, if really my dear boy is alive, then tell [me] in which region he is

Sanjaya—Well, here is His Majesty, sitting all alone, under the shade of a banian tree

Gandhari—(*Pathetically*) Child, you say 'alone'! Indeed, is it likely (*nu*) that a hundred brothers are at his side now?

Sanjaya—Father, mother, slowly alight from the chariot.

(*Both gesticulate alighting*)

(*Then enters Duryodhana, sitting in shame*)

Sanjaya—(*Approaching*) May victory attend Your Majesty Why, here father has arrived along with mother.

(दुर्योधनो, वैलक्ष्यं नाटयति ।)

धृतराष्ट्रः—

शल्यानि व्यपनीय कङ्कवदनैरुन्मोचिते कङ्कटे
बद्धेषु व्रणपट्टकेषु शनकैः कर्णे कृतापाश्रय. ।
दूरान्निर्जितसान्त्वितान्नरपतीनालोकयंल्लीलया,
सह्या पुत्रक वेदनेति न मया पापेन पृष्टो भवान् ॥ १ ॥

(धृतराष्ट्रो गान्धारी च स्पर्शेनोपेत्यालिङ्गत:)

गान्धारी—वच्छ, अदिगाढप्पहारवेअणापज्जाउलस्स अम्हेसु सण्णिहिदेसु वि ण प्पसरदि दे वाणी । (वत्स, अतिगाढप्रहारवेदनापर्याकुलस्यास्मासु संनिहितेष्वपि न प्रसरति ते वाणी ।)

धृतराष्ट्रः—वत्स, दुर्योधन, किमकृतपूर्वः संप्रति मय्यप्ययमव्याहारः ।

गान्धारी—वच्छ, जइ तुमं वि अम्हे णालवसि ता किं सपदं वच्छो दुस्सासणो आलवदि अध दुम्मरिसणो वा अण्णो वा । [वत्स, यदि त्वमप्यस्मान्नालपसि तत्किं साप्रतं वत्सो दुःशासन आलपत्यथ दुर्मर्षणो वान्यो वा ।)

(*Duryodhana gesticulates bewilderment*)

Dhrtarastra—

Sinful as I am, I could not make of you the inquiry, 'Dear boy, is your pain bearable?—[of you] who, being reclined at leisure on Karna, would be gracefully looking from a distance at [hostile] kings, [first] vanquished and [then] appeased, when, after darts were taken out [of your body] by means of pincers, your armour was removed and the bandages of your wounds were tied' 1

(*Dhrtarastra and Gāndhārī, approaching gropingly, embrace him*).

Gandhari—Child, distressed as you are by the agonies of your extremely deep wounds, your tongue does not work, though we have arrived near!

Dhrtarastra—Dear boy, Duryodhana, why now this silence, unresorted to before, even towards me?

Gandhari—Child, if even you would not talk to us, then, would dear Duśśāsana now talk, or then, Durmarṣaṇa, or another?

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१ 'निर्जितशात्रवान्' इति क्वचित् पाठः

दुर्योधनः—

पापोऽहमप्रतिकृतानुजनाशदर्शी
तातस्य बाष्पपयसा तव चाम्ब हेतुः ।
दुर्जातमत्र विमले भरतान्वये वै
किं मा सुतक्षयकरं सुत इत्यवैषि ॥ २ ॥

गान्धारी—जाद, अल परिदेविदेण । तुम वि दाव एक्को इमस्स अन्धजुअलस्स मग्गोवदेसओ । ता चिरं जीव । किं मे रज्जेण जएण वा (जात, अल परिदेवितेन । त्वमपि तावदेकोऽस्यान्धयुगलस्य मार्गोपदेशकः तच्चिरं जीव । किं मे राज्येन जयेन वा ।)

दुर्योधनः—

मातः किमप्यसदृशं कृपणं वचस्ते
सुक्षत्रिया क्व भवती क्व च दीनतैषा ।
निर्वत्सले सुतशतस्य विपत्तिमेतां
त्वं नानुचिन्तयसि रक्षसि मामयोग्यम् ॥ ३ ॥

Duryodhana—

Sinful am I, who have witnessed the slaughter of my younger brothers without avenging it, the cause of the tears of father, and of you, [O] mother! Why do you regard me as your son—[me] who am unworthily born in the spotless Bharata—race of yours and have become the destroyer of your sons? 2

Gandhari—Child, enough of bewailing You at least are the only guide of this blind couple So live long What care I for kingdom or victory?

Duryodhana—

Mother, unaccountably unbecoming and undignified is [this] utterance of yours! What an incongruity between you, an excellent Kṣatriya woman, and this meekness of spirit! [O you] who are void of parental affection, you think not of this calamity of your hundred sons, [but merely try to] protect me, who am unworthy [of protection in this way]!

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१ 'जातो' ज २ 'अपि' ग-द ३ 'बेरेण (वैरेण)' ग-द ४ 'विकृत' ग-घ.

नून विचेष्टितमिदं सुतशोकस्य ।

संजयः—महाराज, किं वाय लोकवादो वितथ न घटस्य कूपपतने रज्जुस्तत्रैव प्रक्षेप्तव्या ' इति ।

दुर्योधनः—अपुष्कलमिदम् । उपक्रियमाणाभावे किमुकरणेन (रोदिति)

धृतराष्ट्रः—(दुर्योधनं परिष्वज्य ।) वत्स, समाश्वसिहि । समाश्वासय चास्मानिमामतिदीना मातरं च ।

दुर्योधनः—तात, दुर्लभः समाश्वास इदानीं युष्माकम् । किं तु

कुन्त्या सह युवामद्य मया निहतपुत्रया
विराजमानौ शोकेऽपि तनयाननुशोचतम् ॥ ४ ॥

गान्धारी—जाद, एद एव्व संपदं प्पभूदं जं तुमं वि दाव एक्को णाणुसोचइदव्वो । ता जाद, प्पसीद एसो दे सीसञ्जली । णिवट्टेहि समरव्वावारादो । अपच्छिमं करेहि पिदुणो वअणम् । [जात, एतदेव साप्रतं प्रभूतं यत्त्वमपि तावदेको नानुशोचितव्यः । तज्जत, प्रसीद एष ते शीर्षाञ्जलिः । निवर्तस्व समरव्यापारात् । अपश्चिमं कुरु पितुर्वचनम् ।]

Surely, this is the work of grief for sons!

Sanjaya—Your Majesty, is this popular saying false—[namely])'When a vessel has fallen in a well, the rope should not be thrown just there'?

Duryodhana—This is insufficient What is the use of the instrument in the absence of those who are to be served therewith?

Dhrtarastra—(*Embracing Duryodhana*) Dear boy, take courage And offer consolation to us and to this extremely miserable mother [of yours]

Duryodhana—Father, difficult to attain is consolation for you now But,

Do you both keep on bewailing for your sons, shining even in sorrow, in company with Kunti, whose sons will be killed by me to-day! 4

Gandhari—This itself is much at present that you alone at least are not to be mourned for Therefore, dear, be pleased. Here I fold my hands on my head for you Desist from battle-operation. Act up according to the last words of your father.

धृतराष्ट्रः—वत्स, शृणु वचन तवाम्बाया मम च निहताशेषबन्धुवर्गस्य। पश्य

दायादा न ययोर्बलेन गणितास्तौ द्रोणभीष्मौ हतौ
कर्णस्यात्मजमग्रत शमयतो भीतं जगत् फाल्गुनात्।
वत्साना निधनेन मे त्वयि रिपु· शेषप्रतिज्ञोऽधुना
मानं वैरिपु मुञ्च तात पितरावन्धाविमौ पालय ॥ ५ ॥

दुर्योधनः—समरात् प्रतिनिवृत्य किं मया कर्तव्यम्।

गान्धारी—जाद, ज पिदा दे विउरो वा भणादि। [जात यत् पिता ते विदुरो वा भणति।]

संजयः—देव, एवमिदम्।

दुर्योधनः—सजय, अद्याप्युपदेष्टव्यमस्ति।

संजयः—देव यावत् प्राणिति तावदुपदेष्टव्यभूमिर्विजिगीषुः प्रज्ञावताम्।

दुर्योधनः—(सक्रोधम्।) श्रुणुमस्तावद्भवत एव प्रज्ञावतोऽस्मान् प्रति प्रतिरूपमुपदेशम्।

Dhrtarastra—Dear boy, listen to the words of your mother and of me, who have the group of all my kinsmen killed See

Those [famous] Drona and Bhīsma, [depending] on whose strength the enemies [lit. the co-parceners] were not cared for, are killed The world trembled before Phālguna, as he butchered Karna's son in his [very] presence Owing to the death of my dear boys [having been accomplished], the enemy has his vow now remaining unfulfilled with regard to you [alone]! Give up your pride towards the enemies, dear boy, and save these your blind parents 5

Duryodhana—Turning back from the battle-field, what should be done by me?

Gandhari—Dear, what your father, or Vidura, would say

Sanjaya—Your Majesty, so is this.

Duryodhana—Sañjaya, should advice be offered even now?

Sanjaya—Your Majesty, as long as he lives, so long is [a hero], desirous of securing victory [over his enemies], a proper object of advice to the wise.

Duryodhana—(*With anger*) Let us just hear from you your self- who [profess to be] wise, an advice suitable for us

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' क्रोधं ' ग.

धृतराष्ट्रः—वत्स, युक्तवादिनि सञ्जये किमत्र क्रोधेन। यदि प्रकृतिमापद्यते तदहमेव भवन्तं ब्रवीमि।

दुर्योधनः—कथयतु तातः।

धृतराष्ट्रः—वत्स, किं विस्तरेणासयत्ता भवानिदानीमपि युधिष्ठिरमीप्सितपणबन्धेन।

दुर्योधनः—तात, तनयस्नेहवैक्लव्यादम्बा बालिशत्वेन सञ्जयश्च काममेव ब्रवीतु। युष्माकमप्येव व्यामोहः। अथ वा प्रभवति पुत्रनाशजन्मा हृदयज्वर। अन्यच्च तात, अस्खलितभ्रातृशतोऽहं यदा तदानवधीरितवासुदेवसामोपन्यास। सम्प्रति हि दृष्टपितामहाचार्यानुजराजचक्रविपत्ति स्वशरीरमात्रस्नेहादुदात्तपुरुषव्रीडावहम-सुखावसानं च कथमिव करिष्यति दुर्योधनः सह पाण्डवैः संधिम्। अन्यच्च नयवेदिन् संजय,

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Dhrtarastra—Dear boy, what is the use of [entertaining] anger in this matter towards Sañjaya, who is talking reasonably If you would recover your natural state [of mind], then I would myself address [something] to you.

Duryodhana—Let my father say

Dhrtarastra—Dear boy, what is the use of prolixity? Even now you should make peace with Yudhiṣṭhira by offering (*bandhah*) him the desired terms

Duryodhana—Father, I can understand (*kāmam*) mother saying in this way through helplessness [brought on] by affection for her son, and Sañjaya through [sheer] childishness [But] such infatuation [should overcome] even you! Or rather, the anguish arising from the death of your sons prevails [in your case] Moreover, father, when I had my hundred brothers not fallen, I then repudiated the overtures of peace [made] by Vāsudeva Now, indeed, how possibly (*iva*) can Duryodhana, who has witnessed the destruction of his grand-father, his preceptor, his younger brothers and a multitude of princes, make, out of affection for merely his body, peace with the Pāṇḍavas [a peace] which would bring [only] shame to a man of lofty spirits and which would end in misery? Moreover, [O] Sañjaya, [you] who [profess to] know politics,

How, indeed, can princes make peace with their enemies, who are losing? At present I am bereft of

हीयमानान् किल रिपून् नृपा. संदधते कथम् ।
दु.शासनेन हीनोऽहं सानुज. पाण्डवोऽधुना ॥ ६ ॥

धृतराष्ट्र:—वत्स, एव गतेऽपि मत्प्रार्थनया न किंचिन्न करोति युधिष्ठिर· । अन्यच्च सेर्वे दैवापकृष्टं मन्यते युधिष्ठिर: ।

दुर्योधन:—कथमिव ।

धृतराष्ट्र:—वत्स, श्रूयता प्रतिज्ञा युधिष्ठिरस्य । नाहमेकस्यापि भ्रातुर्विपत्तौ प्राणान् धारयामीति । बहुच्छलत्वात् सग्रामस्यानुजनाशमाशङ्कमानो यदैव भवते रोचते तदैवासौ सज्ज: सधातुम् ।

संजय:—एवमिदम् ।

गान्धारी—जाद,उपपत्तिजुत्तं पडिवज्जस्स पिदुणो वअणम् । (जात,उपपत्तियुक्तं प्रतिपद्यस्व पितुर्वचनम्)

दुर्योधन:—तात, अम्ब, संजय,

Dussāsana [and am therefore the losing party] and the Pandava is accompanied by his brothers [and as such, therefore, is not likely to listen to our overtures of peace]! 6

Dhrtarastra—Even under these circumstances there is nothing which Yudhisṭhira would not do at my request Moreover, Yudhisṭhira looks upon everything as being in the clutches of Fate.

Duryodhana—How possibly?

Dhrtarastra—Dear boy, hear the vow of Yudhisṭhira viz · 'I shall not sustain life on the death of even one younger brother.' Owing to war abounding in many treacherous practices, he apprehends the death of his brothers and [as such] is ready to make peace exactly when it pleases you

Sanjaya—So this is

Gandhari—Dear, accept the words of your father, which are full of reason

Duryodhana—Father, Mother, Sānjaya,

१ 'हीयमाना किल रिपोर्नृपा सदधते परान् । दु शासने हतेऽहीना सानुजा पाण्डवा कथम् ॥' ज. २ 'सर्वमेवापकृत नानुमन्यते' ज.

एकेनापि विनानुजेन मरणं पार्थः [illegible]न्
भ्रातृणा निहते शते विषहते दुर्योधनो जीवितुम्
त दुःशासनशोणिताशनमरिं भिन्न गदाकोटिना
भीम दिक्षु न विक्षिपामि कृपणः सांधें विदध्यामहम् ॥ ७ ॥

गान्धारी—हा जाद दुस्सासण, मदङ्कदुल्ललिद, हा जुअराअ, अस्सुदपुव्वा क्खु कस्स वि लोए ईदिसी विपत्ती । हा वीरसदप्पसविणी हदगान्धारी दुक्खसदं, प्पसूदा ण उण सुदसदम् । (हा जात दुःशासन, हा मदङ्कदुर्ललित, हा युवराज अश्रुतपूर्वा खलु कस्यापि लोक ईदृशी विपत्तिः । हा वीरशतप्रसविनी हतगान्धारी दु.खशत प्रसूता न पुनः सुतशतम् ।)

(सर्वे रुदन्ति ।)

संजयः—(बाष्पमुत्सृज्य ।) तात, अम्ब प्रतिबोधयितुं महाराजमिमा भूमिं युवामागतौ । तदात्मापि तावत् संस्तभ्यताम् ।

धृतराष्ट्रः—वत्स दुर्योधन, एव विमुखेषु भागधेयेषु त्वयि चामुञ्चति सहजं मान। मरिषु त्वदेकशेषजीवितालम्बनेय तपास्विनी गान्धारी कमवलम्बता शरणमहं च ।

The Pārtha has vowed death in the absence of even one younger brother [and] Duryodhana agrees to live, when his hundred brothers are [all] slain! Shall I not throw in [all] directions Bhīma, the enemy, that devourer of Duśśāsana's blood, mangled with the tip of my mace? Shall I make peace in an undignified way? 7

Gandhari—O darling Duśśāsana, O [you] so much fondled on my lap, O young prince, such destruction indeed has never been heard before in the world in the case of any one! Alas! Gāndhārī, giving birth to a hundred heroes, has [really] given birth to a hundred griefs, but not a hundred sons

(*All weep*)

Sanjaya—(*Having shed tears*) Father, mother, you two have come to this region in order to console His Majesty! So you should first compose yourselves at least

Dhrtarsatra—Dear boy, Duryodhana, when Fate is thus adverse [to us], and you are not giving up natural pride towards the enemies, whom is poor Gāndhārī, who possesses you as the sole surviving support of her life, to resort to as protector, and [also] myself?

दुर्योधनः—श्रूयतां यत् प्रतिपत्तुमिदानीं प्राप्तकालम् ।

कलितभुवना भुक्तैश्वर्यास्तिरस्कृतविद्विषः
प्रणतशिरसा राज्ञां चूडासहस्रकृतार्चनाः ।
अभिमुखमरीन्[1] घ्नतः संख्ये हताः शतमात्मजा
वहतु सगरेणोढां तातो धुरं सहितोऽम्बया ॥ ८ ॥

विपर्यये त्वस्याधिपतेरुल्लङ्घितः क्षात्रधर्मः स्यात् ।

(नेपथ्ये महान् कलकलः ।)

गान्धारी—(आकर्ण्य । सभयम् ।) जाद, कहिं एद हाहाकारमिस्सं तूररसिदं सुणीअदि । (जात, कुत्रैतत् हाहाकारमिश्रं तूर्यरसितं श्रूयते ।)

संजयः—अम्ब, भूमिरियमेवविधाना[2] भीरुजनत्रासजननी महानिनादानाम् ।

धृतराष्ट्रः—वत्स संजय, ज्ञायताम् । अतिभैरवः खलु विस्तारी हाहारवः । कारणेनास्य महता भवितव्यम् ।

Duryodhana—Hear what is fit to be done at present

Your hundred sons, who had subjugated the world, who enjoyed sovereignty and despised their enemies and who were worshipped by thousands of crests of kings bending down their heads, have been killed in the war, while [themselves] killing their enemies face to face [So] let father in company with mother bear the [same] yoke that was borne by Sagara! 8

But the contrary of this happening, the king's duty as a Ksatriya will have been transgressed

(*A great uproar behind the curtain*)

Gandhari—(*Listening With terror*) Where is this blast of trumpets, mingled with cries of woe, heard?

Sanjaya—Mother, this is a proper place for great uproars of such kind and [as such] it is calculated to inspire timid people with distress

Dhrtarsatra—Dear Sānjaya, let [it be ascertained Indeed, exceedingly frightful is [this] far-spreading cry of woe The cause of this must be great

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१ 'कुद्धान् घ्नन्तो' ज २ 'अभूमिरियमेवविधानां भीरुजनानाम्' ग-द.

दुर्योधनः—तात, प्रसीद। पराङ्मुख खलु दैवमस्माकम्। यावदपरमपि किंचिदत्याहितं न श्रावयति तावदेवाज्ञापय मा सग्रामावतरणाय।

गान्धारी—जाद, मुहुत्तअ दाव म मन्दभाइणी समस्सासेहि। [जात, मुहूर्तं तावन्मा मन्दभागिनीं समाश्वासय।]

धृतराष्ट्रः—वत्स, यद्यपि भवान् समराय कृतनिश्चयस्तथापि रहःपरप्रतीघातोपायश्चिन्त्यताम्।

दुर्योधनः—

प्रत्यक्ष हतबान्धवा[1] मम परे हन्तुं न योग्या रहः
किं वा तेन कृतेन तैरिव कृत यन्न प्रकाश्यं रणे।

गान्धारी—जाद, एआई तुमम्। को दे सहाअत्तण करिस्सदि। [जात, एकाकी त्वम्। कस्ते साहाय्य करिष्यति।]

दुर्योधनः—

एकोऽहं भवतीसुतक्षयकरो मात. कियन्तोऽरय.
साह्य[2] केवलमैतु दैवमधुना निष्पाण्डवा मेदिनी॥ ९॥

Duryodhana—Father, be pleased Our Fate has really turned its face away [from us] While it does not make us hear of some other great calamity also, order me to descend on the battlefield

Gandhari—Dear, at least for a moment console me, who am [so] unfortunate

Dhrtarastra—Dear boy, even though you have formed your determination to [continue] the battle, yet let a means of striking the enemy covertly be devised

Duryodhana—

It is not proper for me to kill in secret the enemies who have killed our kinsmen in my presence What is the use of doing that which, like their work, is not openly done in the battle **9 a b**

Gandhari—Dear, you are alone Who would render you help?

Duryodhana—

Alone I have been the cause of the death of your sons! Mother, how many are the enemies? Only let Fate come to [my] assistance and [now] the earth [will be] void of the Pāndvas! **9 c d**

१ '°वस्य न परान् हन्तु रता मे क्षम ' ज २ ' साम्य केवलमेतु ' ज 'शाम्य°'

(**नेपथ्ये** । कलकलानन्तरम् ।) भो भो योधाः, निवेदयन्तु भवन्तः कौरवेश्वराय, इदं महत् कदनं प्रवृत्तम् । अलमप्रियश्रवणपराङ्मुखतया । यतः कालानुरूपं प्रतिविधातव्यमिदानीम् । तथा हि ।

> त्यक्तप्राजनरश्मिरङ्किततनुः पार्थाङ्कितैर्मार्गणै-
> र्वाहैः स्यन्दनवर्त्मनां परिचयादाकृष्यमाणः शनैः ।
> वार्तामङ्गपतेर्विलोचनजलैरावेदयन् पृच्छतां
> शून्येनैव रथेन याति शिबिरं शल्यः कुरूञ्शल्ययन्[1] ॥ १० ॥

दुर्योधनः—(श्रुत्वा । साशङ्कम्)आः, केनेदमविस्पष्टमशनिपातदारुणमुद्घोषितम् । कः कोऽत्र भोः ।

(प्रविश्य सम्भ्रान्तः ।) **सूतः**—हा, हताः स्मः । (आत्मानं पातयति ।)

दुर्योधनः—अयि, कथय ।

धृतराष्ट्रसंजयौ—कथ्यतां कथ्यताम् ।

सूतः—आयुष्मन्, किमन्यत् ।

(*Behind the curtain After an uproar*) O you warriors, may you tell [this] to the lord of the Kauravas Here a great slaughter has begun Enough of your shrinking from hearing an unpleasant [news] For you must now employ a remedy, which is proper for the occasion So, indeed

> Casting off whip and reins, his body bespotted with arrows marked with [the name of] Pārtha, slowly drawn along by the horses owing to their acquaintance with the chariot-paths and communicating to those that are asking the news of the lord of the Aṅgas with tears from his eyes, Śalya is proceeding to the camp with a vacant chariot, [thus] piercing [the heart of] the Kurus! 10

Duryodhana—(*Listening With apprehension*) Ah, by whom was this proclamation made, indistinct and dreadful like the fall of a thunderbolt? Holloa, who is here, who?

(*Entering confused*) **Charioteer**—Alas, we are undone (*Throws himself down*).

Duryodhana—Oh, tell

Dhrtarastra and Sanjaya—Let it be told, let it be told

Charioteer—Long-lived one, what else?

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१ 'कम्पयन्' ग-द

शल्येन यथा शल्येन मूर्च्छितः प्रविशता जनौघोऽयम् ।
शून्य कर्णस्य रथ मनोरथमिवाधिरूढेन ॥ ११ ॥

दुर्योधनः—हा वयस्य कर्ण । (मोहमुपागतः)
गान्धारी—जाद, समस्सस समस्सस । [जात, समाश्वसिहि समाश्वसिहि ।]
संजय—समाश्वसितु समाश्वसितु देव ।
धृतराष्ट्रः—भो॰, कष्ट कष्टम् ।

भीष्मे द्रोणे च निहते य आसीदवलम्बनम् ।
पुत्रस्य[1] मे सुहृत् प्रेयान् राधेयः सोऽप्ययं हत. ॥ १२ ॥

वत्स, समाश्वसिहि, समाश्वसिहि । ननु भो हतविधे,

अन्धोऽनुभूतशतपुत्रविपत्तिदुःखः
शोच्या दशामुपगतः सह भार्ययाहम् ।
अस्मिन्नशेषितसुहृद्गुरुबन्धुवर्गे
दुर्योधनेऽपि हि कृतो भवता निराश ॥ १३ ॥

Here the concourse of the people is made to faint away by Salya, while entering, as by a dart finding its way [in the body]—[Salya] who is mounted on the vacant chariot of Karna, as on a vain desire! 11

Duryodhana—Alas, friend Karna! (*Faints away*)
Gandhari—Child, take courage, take courage
Sanjaya—May Your Majesty take courage, take courage
Dhrtarastra—Alas, oh, alas!

Here is slain even that Rādheya, the dear friend of my son, who was our support when Bhīsma and Drona were killed. 12

Dear boy, take courage, take courage I say (*nanu*), O accursed Fate

A blind man, I, who have experienced the grief of the destruction of a hundred sons, have been [already] reduced to a pitiable condition along with my wife [And now] even with regard to this Duryodhana, the group of whose friends, elders and kinsmen is completely destroyed, I have, indeed, been rendered hopeless by you 13

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१ ' वत्सस्य च सुहृच्छूरो ' ज.

वत्स दुर्योधन, समाश्वसिहि । समाश्वासय तपस्विनीं मातरं च ।

दुर्योधनः—(लब्धसंज्ञः ।)

अयि कर्ण कर्णसुखदां प्रयच्छ मे
गिरमुद्गिरन्निव मुदं मयि स्थिराम् ।
सततावियुक्तमकृताप्रियं प्रिय
वृषसेनवत्सल विहाय यासि माम् ॥ १४ ॥

(पुनर्मोहमुपागतः ।) (सर्वे समाश्वसयन्ति ।)

दुर्योधनः—

मम प्राणाधिके तस्मिन्नङ्गानामधिपे हते ।
उच्छ्वसन्नपि लज्जेऽहमाश्वासे तात का कथा ॥ १५ ॥

अपि च ।

शोचामि शोच्यमपि शत्रुहतं न वत्सं
दुःशासनं तमधुना न च बन्धुवर्गम् ।
येनातिदुःश्रवमसाधु कृतं तु कर्णे
कर्तास्मि तस्य निधनं समरे कुलस्य ॥ १६ ॥

Dear boy, Duryodhana, take courage, take courage And give courage to your poor mother

Duryodhana—(*Recovering consciousness*)

O Karna, vouchsafe to me a speech, causing delight to the ear, [thus] pouring on me as it were lasting joy [O you] who were [so] fond of Vṛṣasena, you are going away, leaving me, who was always unseparated [from you] and who did [you] no unpleasant thing! 14

(*Faints away again*) (*All console him*)

Duryodhana—

That lord of the Aṅgas, who was dearer to me than my life, having been killed, I feel ashamed even to breathe Why talk of consolation, father? 15

Moreover.

I bewail not now for that dear boy Duśśāsana, killed by the enemy, though he deserves to be mourned for; not also for the collection of my kinsmen. But I shall work the destruction in battle of the family of him who perpetrated on Karna the evil deed, [so] exceedingly painful to hear 16

१ ' कृतं न कर्ण कर्णस्य तस्य निधने निधनं कुलस्य ' ज.

गान्धारी—जाद, सिढिलेहि दाव क्खणमेत्त बाप्पमोक्खम् [जात शिथिलय- तावत् क्षणमात्र बाष्पमोक्षम् ।)

धृतराष्ट्रः—वत्स, क्षणमात्रं परिमार्जयाश्रूणि ।

दुर्योधनः—

मामुद्दिश्य त्यजन् प्राणान् केनचिन्न निवारितः ।
तत्कृते त्यजतो बाष्पं किं मे दीनस्य वार्यते ॥ १७ ॥

सूत, केनैतदसंभवनीयमस्मत्कुलान्तकरणं कर्म कृत स्यात् ।

सूतः—आयुष्मन्, एवं किल जनः कथयति ।

भूमौ निमग्नचक्रश्चक्रायुधसारथेः शरैस्तस्य ।
निहतः किलेन्द्रसूनोरस्मत्सेनाकृतान्तस्य ॥ १८ ॥

दुर्योधनः—

कर्णाननेन्दुस्मरणात् क्षुभितः शोकसागरः ।
वाडवेनेव शिखिना पीयते क्रोधजेन मे ॥ १९ ॥

Gandhari—Child, just slacken for only a moment the flow of tears

Dhrtarastra Dear boy, wipe off your tears for only a moment

Duryodhana—

He was not prevented by anybody while he was giving up his life for my sake Why are [then] the tears of me, who am weeping in a helpless way, warded off? 17

Charioteer, by whom could this impossible deed, leading to the destruction of our family, have been perpetrated?

Charioteer—Long-lived one, thus, I hear, the people say

While the wheel [of his chariot] was sunk in earth, he was killed, it is said, by the arrows, of that son of Indra [that is, Arjuna], who possesses the discus-armed [Krsna] for his charioteer and who is [the veritable] Death to our army. 18

Duryodhana—

The ocean of my grief, agitated by the recollection of the moon of Karna's face is [now] being drunk up by the fire arising from my anger, as by the submarine (*vāḍava*) fire 19

तात, अम्ब, प्रसीदतम् ।

ज्वलन शोकजन्मा मामय दहति दुःसह. ।
समानाया विपत्तौ मे वेर सशयितो रणः ॥ २० ॥

धृतराष्ट्रः—(दुर्योधन परिष्वज्य रुदन् ।)

भवति तनय सत्य[2] सशयः साहसेषु
द्रवति हृदयमेतन्द्‌दीममुत्प्रेक्ष्य भीमम् ।
अनिकृतिनिपुणं ते चेष्टित मानशौण्ड
छलबहुलमरीणा सङ्गरं हा हतोऽस्मि ॥२१॥

गान्धारी—जाद, तेण एव्व सुदसदकदन्तेण विओदलेन समं समलं मग्गसि । (जात, तेनैव सुतशतकृतान्तेन वृकोदरेण सम समर मार्गयसे ।)

दुर्योधनः—तिष्ठतु तावद्वृकोदरः ।

पापेन येन हृदयस्य मनोरथो मे
सर्वाङ्गचन्दनरसो नयनामलेदु· ।
पुत्रस्तवाम्ब तव तात नयैकशिष्य ।
कर्णो हत सपदि तत्र शराः पतन्तु ॥ २२ ॥

Father, mother, be pleased

This unbearable fire, born of grief, is burning me
The calamity being common [in both cases], war with its uncertainty is preferable to me 20

Dhrtarastra—(*Having embraced Duryodhana Weeping*).

Indeed, my boy, there is uncertainty in adventures This my heart melts, when I conceive to myself the terrible Bhīma [O you] well-known for your pride, your action is not skilful in treachery, [but] the enemies' [method of] warfare abounds in deception! Alas, I am undone! 21

Gandahri—Dear boy, do you seek battle with that very Vrkodara, who has been Death to my hundred sons?

Duryodhana—Let alone Vrkodara for a while

Let my arrows at once fall on that sinful one who killed Karna, the cherished desire of my heart, the sandal juice to all my limbs, the spotless moon to my eyes, a son to you, [O] mother, and the principal disciple of yours in politics, [O] father! 22

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१ ' वर सशयितु रणे ' ग-न्द २ ' लक्ष्मी साहसेष्वीदृशेषु ' ज

सूत, अलमिदानीं कालातिपातेन । सज्ज मे रथमुपाहर । भयं चेत् पाण्डवेभ्यस्तिष्ठ । गदामात्रसहाय एव समरभुवमवतरामि ।

सूतः—अलमन्यथा संभावितेन । अयमहमागत एव । (निष्क्रान्तः)

धृतराष्ट्रः—वत्स दुर्योधन, यदि स्थिर एवास्मान् दग्धुमयुं ते व्यवसायस्तत्संनिहितेषु वीरेषु सेनापतिं कश्चिदभिषिच्यताम् ।

दुर्योधनः—नन्वभिषिक्त एव ।

गान्धारी—जाद, कदरो उण सो जस्सिं आस ओलम्बिस्सम् । [जात, कतरः पुन: स यस्मिन्नाशामवलम्बिष्ये ।]

धृतराष्ट्रः—किं वा शल्य उत वाश्वत्थामा ।

संजयः—हा कष्टम् ।

गते भीष्मे हते द्रोणे कर्णे च विनिपातिते ।
आशा बलवती राजञ्शल्यो जेष्यति पाण्डवान् ॥ २३ ॥[1]

दुर्योधनः—किं वा शल्येनोत वाश्वत्थामा ।

Charioteer, enough of wasting time now. Bring my chariot made ready If you feel fear from the Pāṇḍavas, [then] stay With just the mace only as my help, I descend on the field of battle.

Charioteer—Think not of me otherwise [than in my real character] Just here I come. (Goes out)

Dhrtarastra—Dear boy, Duryodhana, if this your determination to burn us is quite firm, then let somebody be installed Commander of the armies from among the warriors present

Duryodhana—Why, one is already installed!

Gandhari—Child, which again is he on whom I shall hang my hope?

Dhrtarastra—Is he Śalya or Aśvatthāman?

Sanjaya—Oh, Alas!

Bhīsma having passed away, Drona having been killed and Karna knocked down, strong is the hope, [O] king, [that] Śalya will conquer the Pāṇḍavas! 23

Duryodhana—What is the use of Śalya or Aśvaahāman?

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१ न दृग्पथमायाति संजयभाषणमिदं । ग–द–पुस्तकयो·

कर्णालिङ्गनदायी वा पार्थप्राणहरोऽपि वा ।
अनिवारितसंपातैरयमात्माश्रुवारिभिः । २४ ॥

(नेपथ्ये । कलकलानन्तरम्[1] ।) भो भो कौरवबलप्रधानयोधाः, अलमस्मानवलोक्य भयादितस्ततो गन्तुम् । कथयन्तु भवन्तः कस्मिन्नुद्देशे सुयोधनस्तिष्ठतीति ।

(सर्वे ससंभ्रममाकर्णयन्ति)

(प्रविश्य संभ्रान्तः) **सूतः**—आयुष्मन्

प्राप्तावेकरथारूढौ पृच्छन्तौ त्वामितस्ततः ।

सर्वे:—कश्च कश्च ।

सूतः—

स कर्णारिः स च क्रूरो वृककर्मा वृकोदर ॥ २५ ॥

गान्धारी–(सभयम् ।) जाद, कीं एत्थ पडिपज्जिदव्वं । [जात किमत्र प्रतिपत्तव्यम्]

दुर्योधन —ननु सनिहितैवेय गदा ।

Here my own self, either securing [for me] an embrace with Karna, or depriving Pārtha of his life, [has been already installed] with the waters of tears, ceaseless in their flow! 24

(*After an uproar behind the curtain*)

O you, principal warriors of the Kaurava army, away with fleeing here and there through fear at our sight. May lou tell [us] in which region Suyodhana is staying.

(*All listen with confusion*)

(*Entering confused*) **Charioteer**—Long-lived one!

Two have arrived, driving in the same chariot and inquiring after you here and there— 25 a b

All—Who and who?

Charioteer—

That enemy of Karna and that ferocious Vṛkodara of wolfish deeds! 25 c d

Gandharı— (*With fear*) Child, what is to be done here?

Duryodhana—Why, here is the mace just near!

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१ ' कलकल कृत्वा ' ग–द्–ज

गान्धारी—हा हदह्मि मन्दभाइणी। [हा हतास्मि मन्दभागिनी।]

दुर्योधनः—अम्ब अलमिदानीं कार्पण्येन। सजय, रथमारोप्य पितरौ शिबिरं प्रतिष्ठस्व। समागतोऽस्माकं शोकापनोदी जन।

धृतराष्ट्रः—वत्स क्षणमेकं प्रतीक्षस्व यावदनयोर्भावमुपलभे।

दुर्योधनः—तात, किमनेनोपलब्धेन। तद् गम्यताम्।

(ततःप्रविशतो भीमार्जुनौ।)

भीमः—भो भो. सुयोधनानुजीविन[1], किमिति संभ्रामादयथातथ चरन्ति भवन्तै(भवन्तः) अलमावयोः शङकया।

कर्ता द्यूतच्छलाना जतुमयशरणोद्दिपिन. सोऽतिमानी[2]
कृष्णाकेशोत्तरीयव्यपनयनमरुत् पाण्डवा यस्य दासाः।
राजा दु शासनादेर्गुरुरनुजशतस्याङ्गराजस्य मित्र
क्वास्ते दुर्योधनोऽसौ कथयत न रुषा द्रष्टुमभ्यागतौ स्वः॥२६॥

Gandharı—Alas, I am undone, unfortunate as I am

Duryodhana—Mother, away now with meekness Sañjaya, start for the camp, placing my parents on the chariot The persons, who are to drive away our grief, have arrived

Dhrtarastra—Dear boy, wait for one moment till I find out their purpose.

Duryodhana—What is the use of this being known?

(Then enter Bhīma and Arjuna)

Bhima—Oh you, dependents of Suyodhana, why it is that you are moving away in a disorderly fashion through confusion? Away with fear from us

Where is that Duryodhana, the author of the deceits in gambling, the igniter of the house made of lac, that notorious, extremely proud man, the wind for moving away the garment and hair of Krṣnā, [he] of whom the Pāṇḍavas were [once] slaves, the king, the eldest of the hundred brothers [namely,] Duśśāsana and others and the friend of the Anga-king? [Do] tell [us] We have not come to see him in anger 26

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१ अस्मात् पर ' कथयत तावदिदमावयोरागमन स्वामिनस्तस्य कुरुपते ' इत्यधिकं वाक्यं पठति ज–पुस्तकम्. २ ' अभिमानी ' ग–द.

धृतराष्ट्रः—संजय, दारुण खल्वक्षेपः पापस्य ।

संजयः—तात, कर्मणा कृतनिःशेषविप्रियाः संप्रति वाचा व्यवस्यन्ति ।

दुर्योधनः—सूत, कथय गत्वोभयोरयं तिष्ठतीति ।

सूतः—यथाज्ञापयति देवः । (तावुपसृत्य ।) ननु भो वृकोदरार्जुनौ, एष महाराजस्तातेनाम्बया च सह न्यग्रोधच्छायायामुपविष्टस्तिष्ठति ।

अर्जुनः—आर्य, प्रसीद । न युक्तं पुत्रशोकोपपीडितौ पितरौ पुनरस्मद्दर्शनेन भृशमुद्वेजयितुम् । तदागच्छाव ।

भीमः—मूढ, अनुल्लङ्घनीयः सदाचारः । न युक्तमनभिवाद्य गुरून् गन्तुम् । (उपसृत्य ।) संजय, पित्रोर्नमस्कृतिं श्रावय । अथवा तिष्ठ । स्वयं विश्राव्य नामकर्मणी वन्दनीया गुरवः । (रथादवतरतः)

अर्जुनः—(उपगम्य) तात, अम्ब,

सकलरिपुजयाशा यत्र बद्धा सुतैस्ते
तृणमिव परिभूतो यस्य गर्वेण लोकः

Dhrtarastra—Terrible indeed is the declaration of the villain!

Sanjaya—Father, having done every [possible] injury by their deed, they are now operating with their tongue

Duryodhana—Charioteer, go and tell them both, 'Here is [Duryodhana]'

Charioteer—As Your Majesty commands (*Approaching them*) I say (*nāma*), O Vṛkodara and Arjuna, here is His Majesty sitting under the shade of the banian tree in company with his father and mother

Arjuna—Noble brother, be pleased It is not proper greatly to distress again, by our sight, the parents [already] afficted with grief for their sons Therefore, let us go.

Bhima—Fool, [rules of] good conduct must not be transgressed. It is not proper to go away without saluting the elders (*Approaching*) Sañjaya, convey our salutation to the parents. Or rather, stay. After personally announcing one's name and deed should the elders be saluted (*They both get down from the chariot*).

Arjuna—(*Approaching*) Father! mother!

On whom was fixed the hope of victory over all enemies by your sons, who in his pride defied the world as though

रणशिरसि निहन्ता तस्य राधासुतस्य
प्रणमति पितरौ वा मैध्यम. पाण्डवोऽयम् ॥ २७ ॥

भीमः—

चूर्णिताशेषकौरव्य क्षीबो दु:शासनासृजा ।
भङ्क्ता सुयोधनस्योर्वोर्भीमोऽय शिरसाञ्चति ॥ २८ ॥

धृतराष्ट्रः–दुरात्मन् वृकोदर, न खल्विद भवतैव केवलं सँपत्नानामपकृतम् । यावत् क्षत्रं तावत् समरविजयिनो जिता हताश्च वीरा । तत् किमेवं विकत्थनाभिरस्मानुद्वेजयसि ।

भीमः—तात, अलं मन्युना ।

कृष्णा केशेषु कृष्टा तव सदसि वधूं पाण्डवाना नृपैर्यैः
सर्वे ते क्रोधवन्हौ कृतशलभकुलावज्ञया येन दग्धा. ।
एतस्माच्छ्रावयेऽह न खलु भुजबलश्लाघया नापि दर्पात्
पुत्रैः पौत्रैश्च कर्मण्यतिगुरुणि कृते तात साक्षी त्वमेव ॥ २९ ॥

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it weie a stiaw—of that son of Rādhā the killer at the head of battle, this middle Pāndava, is offering his salutations to you, [O] parents! 27

Bhima—

Here bows with his head Bhīma, who has [already] pounded all the Kauravas, who is intoxicated with the blood of Duśśāsana and who will [shortly] break the thighs of Suyodhana 28

Dhrtarastra — Wicked-souled Vrkodara, this injury to enemies has not been done only by alone As long as there is the warrior-class, so long will there be heroes victorious in battle and heroes conquered and slain Then, why do you afflict us by such boastings?

Bhima—Father, enough of anger

Since (*yena*) all those princes, who dragged by the hair, in your assembly, Krsnā, the wife of the Pāndavas, have been burnt down in fire of my anger with the contempt to be shown to a brood of insignificant moths —for this reason I am reporting [my deeds to you, and] not, indeed, by way of boasting of my strength of arms, nor out of pride You yourself, father, were the witness when the exceedingly great deed was performed by your sons and grandsons! 29

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 १ 'फाल्गुन' ग. २ 'पुर.' ज. ३ 'कृत' ग-ज.

दुर्योधनः—अरे रे मरुत्तनय, किमेवं वृद्धस्य राज्ञः पुरतो निन्दितव्यमात्मकर्म श्लाघसे। अपि च।

कृष्टा केशेषु भार्या तव तव च पशोस्तस्य राज्ञस्तयोर्वा
प्रत्यक्षं भूपतीना मम भुवनपतेराज्ञया द्यूतदासी।
अस्मिन् वैरानुबन्धे वद किमपकृत तैर्हता ये नरेन्द्रा
बाह्वोर्वीर्यातिरेकद्रविणगुरुमदं मामजित्वैव दर्पः ॥ ३० ॥

आः दुरात्मन् एष न भवसि (सक्रोधमुत्थाय हन्तुमिच्छति। धृतराष्ट्रो धृत्वोपवेशयति। भीमः क्रोधं नाटयति।)

अर्जुनः—आर्य, प्रसीद। किमत्र क्रोधेन।

अप्रियाणि करोत्येष वाचा शक्तो न कर्मणा
हतभ्रातृशतो दुःखी प्रलापैरस्य का व्यथा ॥ ३१ ॥

भीमः—अरे रे भरतकुलकलङ्क,

Duryodhana—O you, son of Wind, why do you thus boast of your detestable deed in the presence of the old king? Moreover,

The wife of you [namely, Bhīma], of you, [O] brute [that is, Arjuna], of that king [that is, Yudhiṣthira], or of those two [that is, Nakula and Sahadeva], was as being [my] slave [won] at gambling, dragged by the hair before the eyes of princes at the command of me, the lord of the world In this formation (*anubandhah*) of hostility, say, what injury has been done by the kings, who are killed? [Do you entertain] pride even without conquering me, whose pride is great in [the possession of] the riches in the form of the excessive prowess of my arms? 30

Ah, wicked-souled one, here you cease to exist (*Getting up in anger desires to strike* [at *Bhīma*] *Dhrtarāstra holds him and makes him sit Bhīma gesticulates anger*)

Arjuna—Noble brother, be pleased What is the use of entertaining anger towards him?

This miserable man, who has his hundred brothers killed, is doing injury by speech, being unable [to do so] by action What pain [can he give us] by his ravings? 31

Bhima—O you blot on the family of Bharata!

अत्रैव किं न विशसेयमहं भवन्तं
दुःशासनानुगमनाय कटुप्रलापिन् ।
विघ्नं गुरुर्न कुरुते यदि मद्गदाग्र-
निर्भिद्यमानरणितास्थनि ते शरीरे ॥ ३२ ॥

अन्यच्च मूढ,

शोकं स्त्रीवन्नयनसलिलैर्यत् परित्याजितोऽसि
भ्रातुर्वक्षःस्थलविघटने यच्च साक्षीकृतोऽसि ।
आसीदेतत्तव कुनृपतेः कारणं जीवितस्य
क्रुद्धे युष्मत्कुलकमलिनीकुञ्जरे भीमसेने ॥ ३३ ॥

दुर्योधनः—दुरात्मन्, भरतकुलापसद, पाण्डवपशो, नाहं भवानिव विकत्थनाप्रगल्भः । किं तु

द्रक्ष्यन्ति न चिरात् सुप्तं बान्धवास्त्वा रणाङ्गणे
मद्गदाभिन्नवक्षोऽस्थिवेणिकाभीमभूषणम् ॥ ३४ ॥

भीमः—(विहस्य) यद्येव नाश्रद्धेयो भवान् । तथापि प्रत्यासन्नमेव कथयामि ।

Should I not slaughter you even here, that you might follow Duśśāsana, [O you] who talk [such] bitter things, if [this] elderly person [namely, Dhṛtarāṣṭra] were not to put an obstacle in the way of your body having its bones shattered with a crash by the knob of my mace 32

Moreover, fool,

That you were made to give vent to your sorrow, like a woman, by means of your tears, and that you were made the witness to the tearing of your brother's chest—this was the reason why you, an unworthy king, were [allowed] to live [so long], when Bhīmasena, the elephat to the lotus-pond of your family, was enraged 33

Duryodhana—Villain, wretch of the family of Bharata, brute of a Pāṇḍava, I am not audacious [enough] to boast like you But,

Before long your kinsmen will see you lying [dead] on the battle-field and possessing a frightful decoration in the form of the series of your chest-bones fractured by my mace! 34

Bhima—(*Smiling*) If so, you are not [at all] to be disbelieved! Yet I shall tell you what is [to happen] just in the near future.

१ 'गुरू न कुरुत' द. २ 'मत्कराग्र॰' ज

पीनाभ्या मद्भुजाभ्या भ्रमितगुरुगदाघातसंचूर्णितारोः
क्रूरस्याधाय पादं तव शिरसि नृणा पश्यता श्व. प्रभाते ।
त्वन्मुख्यभ्रातृचक्रोद्दलनगलदसृक्चन्दनेनानखाग्र
स्त्यानेनार्द्रेण चाक्त· स्वयमनुभविता भूषणं भीममस्मि ॥ ३५ ॥

(नेपथ्ये ।) भो भो भीमसेनार्जुनौ, एष खलु निहताशेषारातिचक्र आक्रान्त-परशुरामाभिरामयशा प्रतापतापितदिङ्मण्डलस्थापितस्वजन श्रीमानजात-शत्रुर्देवो युधिष्ठिर समाज्ञापयति ।

उभौ—किमाज्ञापयत्यार्यः ।

(पुनर्नेपथ्ये) कुर्वन्त्वाप्ता हताना रणशिरसि जना वह्निसाद्देहभारा-
नश्रून्मिश्र कथचिद् ददतु जलममी बान्धवा बान्धवेभ्य
मार्गन्ता ज्ञातिदेहान् हतनरगहने खण्डितान् गृध्रकङ्कै-
रस्त भास्वान् प्रयात सह रिपुभिरय संह्रियन्ता बलानि ॥ ३६ ॥

उभौ—यदाज्ञापयत्यार्य (निष्क्रान्तौ ।)

Planting my foot on your head to-morrow in the morning, inspite of [all] people looking on—[of you] whose thighs shall have been pulverised by the strokes of the massive mace whirled round by my brawny arms —I shall myself enjoy the dreadful decoration [namely,] being emeared [all over] up to the [very] tips of my nails, with the coagulated and wet sandal ointment in the form of the blood oozing from the mangled [bodies of the entire] group of brothers headed by you! 35

(*Behind the curtain*) O you Bhīma and Arjuna, here, indeed, His Majesty, the glorious foeless Yudhisṭhira commands [you]—[Yudhisthira] the entire circle of whose enemies is killed, who has made his own the attractive glory of Parasurāma and who has appointed his own men in the [whole] group of quarters brought under sway by his prowess

Both—What does our noble brother command?

(*Again behind the curtain*) Let the related people consign to the fire the heaps of the bodies of those that are slain at the head of the battle Let these kinsmen somehow offer to their [dead] kinsmen the [funeral] water, mixed with their tears Let [people] search for the bodies of their relatives, torn by vultures and herons, in the thick mass of the people killed Here the sun has set along with our enemies Let the forces be withdrawn 36

Both—As our noble brother commands (*Both go out*).

(नेपथ्ये) अरे रे गाण्डीवाकर्षणबाहुशालिन्, अर्जुन, अर्जुन, केदानीं गम्यते ।

कर्णक्रोधेन युष्मद्विजयि धनुरिद त्यक्तमेतान्यहानि
प्रौढ विक्रान्तमासीद्वन इव भवता शूरशून्ये रणेऽस्मिन् ।
स्पर्शे स्मृत्वोत्तमाङ्गे पितुरनवजितन्यस्तहेतेरुपेत·
कल्पाग्नि पाण्डवाना द्रुपदसुतचमूघस्मरो द्रौणिरस्मि ॥ ३७ ॥

धृतराष्ट्रः—(आकर्ण्य । सहर्षम् ।) वत्स दुर्योधन, द्रोणवधपरिभवोद्दीपितक्रोधपावक पितुरपि समधिकबल शिक्षावानमरोपमश्चायमश्वत्थामा प्राप्त । तत्प्रत्युपगमनेन तावदय सभाव्यता वीर ।

गान्धारी—जाद, पच्चुग्गच्छ एद महाभाअम् । [जात प्रत्युद्गच्छैन महाभागम्]

दुर्योधनः—तात, अम्ब, किमनेनाङ्गराजवधाशासिना वृथायौवनशस्त्रबलभरेण ।

धृतराष्ट्रः—वत्स, न खल्वस्मिन् काले पराक्रमवतामेवविधाना वाङ्मात्रेणापि विरागमुत्पादयितुमर्हसि ।

(*Behind the curtain*) O you, Arjuna, Arjuna, shining with your arms that draw the Gāndīva bow, where can you go now?

This bow, capable of conquering you, had been these days abandoned [by me] through resentment at Karna; [and therefore] on this battle-field, [thus left] void of heroes, your valour waxed magnificent, as in a wilderness Remembering the [outrageous] touch on the head of my father, who had renounced his weapon, [though] unconquered, here have I arrived, the son of Drona, the fire of world-destruction to the Pāndavas and the devourer of the army of the son of Drupada 37

Dhrtarastra—(*Listening With joy*) Dear boy Duryodhana, here has arrived Aśvatthāman, the fire of whose anger is highly (*ud*) enkindled by the insult of Drona's slaughter, who is of prowess greater even than his father's, who has had good training and who resembles a god So, let this warrior be honoured at least by rising up to receive him

Gandhari—Child, rise up to receive this illustrious man

Duryodhana—Father, mother, what have I to do with this [man], who hoped for the death of the king of the Aṅgas and who [therefore] possesses in vain the burden of his youth, weapon and strength

Dhrtarastra—Dear boy, indeed, it behoves you not at this time to create disaffection among [men] of valour of this kind even by so much as a word

(प्रविश्य) **अश्वत्थामा**—विजयतां कौरवाधिपतिः ।

दुर्योधनः—(उत्थाय) गुरुपुत्र, इत आस्यताम् । (उपवेशयति)

अश्वत्थामा राजन् दुर्योधन,

कर्णेन कर्णसुभग बहु यत्तदुक्त्वा
यत् सङ्गरेषु विहित विदित त्वया तत् ।
द्रौणिस्त्वधिज्यधनुरापतितोऽभ्यमित्र-
मेषोऽधुना त्यज नृप प्रतिकारचिन्ताम् ॥ ३८ ॥

दुर्योधनः—(साभ्यसुयम्) आचार्यपुत्र,

अवसानेऽङ्गराजस्य योद्धव्य भवता किल ।
ममाप्यन्त प्रतीक्षस्व क कर्ण क सुयोधन ॥ ३९ ॥

अश्वत्थामा—(स्वगतम्) कथमद्यापि स एव कर्णपक्षपात । अस्मासु च परिभव । (प्रकाशम्) राजन् कौरवेश्वर, एवं भवतु । (निष्क्रान्त)

धृतराष्ट्रः—वत्स, क एष ते व्यामोहो यदस्मिन्नपि काले एवविधस्य महाभागस्याश्वत्थाम्नो वाक्पारुष्येणापरागमुत्पादयसि ।

(*Entering*) **Asvatthaman**—Victory attend the lord of the Kauravas!

Duryodhana—(*Getting up*) Son of the Preceptor, take a seat here (*Makes him sit*)

Asvatthaman—Your Majesty, Duryodhana,

You [already] know what has been done by Karna in the battles, after saying all those many things, which were [so] delightful to the ear But, here is the son of Drona, proceeding against the enemies with his bow strung Now, [O] king, give up [all] anxiety of retaliation 38

Duryodhana—(With *indignation*) Son of the Preceptor,

Indeed, you were to fight on the death of the king of the Angas! Wait for my death too [For,] who is Karna, who Suyodhana [that is, you can make no difference between the two, they are so perfectly identical]? 39

Asvatthaman—(*To himself*) How, even now [he has] the same partiality towards Karna and disregard for us! (*Aloud*) Your Majesty, the lord of the Kauravas, let it be so! (*Goes out*)

Dhrtarastra—Dear boy, what strange infatuation is this of yours that even at this [critical] time you create estrangement of such a magnanious person as Aśvatthāman, by the harshness of your speech!

दुर्योधनः —किमस्याप्रियमनृतं च मयोक्तम् । किं वा नेदं क्रोधस्थानम् । पश्य ।

अकलितमहिमानं क्षत्रियैरात्तचापैः
समरशिरसि युष्मद्भाग्यदोषाद्विपन्नम् ।
परिवदति समक्षं मित्रमङ्गाधिराजं
मम खलु कथयास्मिन् को विशेषोऽर्जुने वा ॥ ४० ॥

धृतराष्ट्रः—वत्स, तवापि कोऽत्र दोषः । अवसानमिदानीं भरतकुलस्य । गान्धारि, सञ्जय, किमिदानीं करोमि मन्दभाग्यः । (विचिन्त्य) भवत्वेवं तावत् । सञ्जय, मद्वचनाद् ब्रूहि भारद्वाजमश्वत्थामानम् ।

स्मरति न भवान् पीतं स्तन्यं विभज्य सहामुना
मम च मृदितं क्षौमं बाल्ये त्वदङ्गविवर्तनैः ।

Duryodhana—What thing have I said to him which is unpleasant and untrue withal (*ca*). Is this possibly (*vā*) not a fit occasion for anger? See

He is reviling, in my very presence, my friend, the lord of the Aṅgas, whose prowess could not be gauged by Ksatriyas that had taken up their bows, [but] who fell at the head of the battle through [some] flaw in *your* fortune! Tell me, indeed, what difference there is to me between this [man] and Arjuna 40

Dhrtarastra—Dear boy, what fault is there of you even in this matter? Now is [the time for] the end of the Bharata family! Sañjaya, what shall I do now, unfortunate as I am? (*Thinking*) Well, thus [I shall] just [do] Sañjaya, say to Aśvatthāman, the descendant of Bharadvāja, at my words—

Do you not remember [how] in your infancy you shared with him, and drank, his mother's milk and [how] my linen garment was crushed by the rollings of

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१ 'चिराय' ग-द.

अनुजनिधनस्फीताच्छोकादतिप्रणयाच्च
तद्विकृतवचने मास्मिन् क्रोधश्चिरं क्रियता त्वया ॥ ४१ ॥

संजयः—यदाज्ञापयति तात (उत्तिष्ठति)

धृतराष्ट्रः—अपि चेदमन्यत्त्वया वक्तव्यम् ।

यन्मोचितस्तव पिता वितथेन शस्त्र
यत्तादृश परिभव स तथाविधोऽभूत् ।
एतद्विचिन्त्य बलमात्मनि पौरुष च
दुर्योधनोक्तमपहाय विधास्यसीति ॥ ४२ ॥

संजयः—यदाज्ञापयति तात । (निष्क्रान्तः)

दुर्योधनः—सूत साग्रामिक मे रथमुपकल्पय ।

सूतः—यदाज्ञापयत्यायुष्मान् । (निष्क्रान्त.)

धृतराष्ट्रः—गान्धारि, इतो वय मद्राधिपते शल्यस्य शिबिरमेव गच्छाव । वत्स, त्वमप्येव कुरु ।

(परिक्रम्य निष्क्रान्ता· सर्वे)

इति पञ्चमोऽङ्कः

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your body? Therefore, let not anger be entertained for a long time against him who uttered offensive words through grief [at his friend's death] augmented by the death of his younger brothers, and through his excessive love [for Karna] 41

Sanjaya—As father commands (*Gets up*)

Dhrtarastra—Moreover, you should say this another thing

How your father was led to abandon his weapon with a lie, [and] how an insult of that kind was offered to such [a personage]—having well (*vi*) thought of this [and also] of the strength and manliness of your own self, you will do [whatever is appropriate], leaving aside the words of Duryodhana! 42

Sanjaya—As father commands (*Gets up*)

Duryodhana—Charioteer, bring my chariot equipped for battle

Charioteer—As the long-lived one commands (*Goes out*)

Dhrtarastra—Gāndhārī, from here let us go just to the camp of Śalya, the lord of the Madras Dear boy, you also do so

(*All move about and go out*)

END OF ACT V

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१ 'यद्वचनाविकृतिष्वस्य क्रोधो मुधा क्रियते त्वया' ज

षष्ठोऽङ्कः

(ततः प्रविशत्यासनस्थो युधिष्ठिरो द्रौपदी चेटी पुरुषश्च)

युधिष्ठिरः—(विचिन्त्य निःश्वस्य च)

तीर्णे भीष्ममहोदधौ कथमपि द्रोणानले निर्वृते
कर्णाशीविषभोगिनि प्रशमिते शल्ये च याते दिवम् ।
भीमेन प्रियसाहसेन रभसात् स्वल्पावशेषे जये
सर्वे जीवितसंशयं वयममी वाचा समारोपिताः ॥ १ ॥

द्रौपदी— (सबाष्पम्) महाराअ, पञ्चालिए त्ति किं ण भणिदम् । [महाराज, पाञ्चाल्येति किं न भणितम् ।]

युधिष्ठिरः—कृष्णे, ननु मया । (पुरुषमवलोक्य) बुधक—

पुरुषः—देव, आज्ञापय ।

युधिष्ठिरः—उच्यतां सहदेव —'क्रुद्धस्य वृकोदरस्यापर्युषिता प्रतिज्ञामुपलभ्य प्रनष्टस्य मानिनः कौरवराजस्य पदवीमन्वेष्टुमतिनिपुणमतयस्तेषु तेषु स्थानेषु परमार्थाभिज्ञाश्चरा सुसचिवाश्च भक्तिमन्तः पटुपटहरवव्यक्तघोषणाः सुयोधनसंचारवेदिनः प्रतिश्रुतधनपूजाप्रत्युपक्रियाश्चरन्तु समन्तात् समन्तपञ्चकम् ।

ACT VI

(*Then enter Yudhisthira, seated, Draupadī, a maid and a man*)

Yudhisthira—(*Thinking and heaving a sigh*)

The great ocean in the form of Bhīsma having been crossed the fire in the form of Drona having somehow been ended, the venomous snake in the form of Karna having been quelled and Śalya having gone to heaven, Bhīma, to whom adventure is [so] dear, has here, through rashness, thrown us all into danger of life by his declaration 1

Draupadi—Your Majesty, why did you not say that it is Pāñcālī [who has thrown you all in danger of life]?

Yudhisthira—Krsnā, why, it is I! (*Looking at the man*) Budhaka,—

Yudhisthira—Let Sahadeva be [so] addressed—'Let spies, of extremely clever mind and conversant with the truth regarding those various localities, and good ministers, devoted [to us], who make their proclamation [of duty] to the loud beat of drum, who know the movements of Suyodhana and to whom rewards in the form of money and honour are pro-

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१ ' अपर्युषितदारुणा ' ग-ङ.

अपि च। पङ्के वा सैकते वा सुनिभृतपदवीवेदिनो यान्तु दाशा
कक्षेषु क्षुण्णवीरुन्निचयपरिचया बल्लवाः संचरन्तु।
व्याधा व्याघ्राटवीषु स्वपरपदविदो ये च रन्ध्रेष्वभिज्ञा
ये सिद्धव्यञ्जना वा प्रतिमुनिनिलयं ते च चाराश्चरन्तु ॥ २ ॥

पुरुषः—यदाज्ञापयति देवः।

युधिष्ठिरः—तिष्ठ। एवं च वक्तव्यः सहदेवः।

ज्ञेया रहः शङ्कितमालपन्तः
सुप्ता रुगार्ता मदिराविधेयाः।
त्रासो मृगाणां वयसां विरावो
नृपाङ्कपादप्रतिमाश्च यत्र ॥ ३ ॥

पुरुषः—यदाज्ञापयति देव (निष्क्रम्य पुनः प्रविश्य सहर्षम्) देव पाञ्चालकः प्राप्तः।

युधिष्ठिरः—त्वरितं प्रवेशय।

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mised—[let such spies and ministers] move around the Samantapañcaka in search of the track of the proud king of the Kauravas, who has disappeared on learning enraged Vrkodara's solemn declaration, that must not stand unfulfilled overnight Moreover,

Let fishermen, who can find out well concealed track, go to marshes or sands Let cowherds, familiar with [the look of] the clusters of creepers [when they are] trampled upon, move about in forests And [let] hunters, capable of distinguishing between their own and others' foot-prints and well acquainted with caves (*randhram*) [go about] in forests abounding in tigers And let those spies, who put on the badge of ascetics, visit every hermit's dwelling' 2

Man—As Your Majesty commands

Yudhisthira—Stay Sahadeva should further (*ca*) be thus addressed—

Those who are [found] talking suspiciously in secret should be [thoroughly] known, [as also] those that are [found] asleep, those that are oppressed by diseases [and] those that are under the influence of wine [Similarly those places should also be known where there might be] the fright of deer, the cry of birds and prints of feet characterised by royal badges 3

Man—As your Majesty commands. (*Going out and again entering With joy*) Your Majesty, Pāñcālaka has arrived.

Yudhisthira—Usher him quickly

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१ 'नागव्याघ्राटवीषु श्वपचपुरविदो' ख २ 'तेषु' ज ३ 'रुगार्ताश्च वन विचया' ग-घ

पुरुषः—(निष्क्रम्य पाञ्चालकेन सह प्रविश्य) एष देव·। उपसर्पतु पाञ्चालकः।
पाञ्चालकः—जयतु जयतु देव· । प्रियमावेदयामि महाराजाय देव्यै च ।
युधिष्ठिरः—पाञ्चालक, कच्चिदासादिता तस्य दुरात्मन कौरवाधमस्य पदवी ।
पाञ्चालकः—न केवलं पदवी। स एव दुरात्मा देवीकेशाम्बराकर्षणमहापातकप्रधानहेतुरुपलब्ध· ।
युधिष्ठिरः—साधु । भद्र, प्रियमावेदितम् । अथ दर्शनगोचरं गत ।
पाञ्चालकः—देव, समरगोचरं पृच्छ ।
द्रौपदी—(सभयम्) कहं समरगोअरो वट्टइ मे णाहो। [कथ समरगोचरो वर्तते मे नाथः ।]
युधिष्ठिरः—(साशङ्कम्) सत्यं समरगोचरो मे वत्स· ।
पाञ्चालकः—सत्यम् । किमन्यथा वक्ष्यते महाराजाय ।

Man—(*Going out and entering with* Pāñcālaka) Here is His Majesty. Let Pāñcālaka proceed near

Pancalaka—May victory attend Your Majesty, may victory attend! I [have to] report agreeable news to Your Majesty and to the Queen also.

Yudhisthira—Pāñcālaka, was the track of the wicked-souled wretch of the Kauravas found?

Pancalaka—Not merely his track, [but] he himself, the villain the principal cause of the great sin, consisting of the pulling of the hair and garment of the Queen [is found]

Yudhisthira—Well [done], good man, an agreeable news has been reported! Well, did he go within the range of sight?

Pancalaka—Your Majesty inquire [whether he has gone] within the range of fight

Draupadi—(*With fear*) How, is my lord within the reach of fight?

Yudhisthira—Is my dear brother really within the reach of fight!

Pancalaka—Indeed Can otherwise [that is, an untruth] be reported to Your Majesty?

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१ 'विजय पारशङ्कितश्च' ग, 'भुजयो परिशङ्कितं वा' क

युधिष्ठिरः—त्रस्तं विनापि विषयादुरुविक्रमस्य
चेतो विवेकपरिमन्थरता प्रयाति ।
जानामि चोद्धतगदस्य वृकोदरस्य
सारं रणेषु विजये परिशङ्कितश्च ॥ ४ ॥

(द्रौपदीमवलोक्य ।) अयि सुक्षत्रिये,

गुरूणां बन्धूनां क्षितिपतिसहस्रस्य च पुरः
पुराभूदस्माकं नृपसदसि योऽयं परिभवः ।
प्रिये प्रायस्तस्य द्वितयमपि पारं गमयति
क्षयः प्राणानां न कुरुपतिपशोर्वाद्य निधनम् ॥ ५ ॥

अथवा कृतं संदेहेन ।

नूनं तेनाद्य वीरेण प्रतिज्ञाभङ्गभीरुणा ।
बध्यते केशपाशस्ते स चास्याकर्षणक्षमः ॥ ६ ॥

पाञ्चालक, कथय कथय कथमुपलब्धः स दुरात्मा कस्मिन्नुद्देशे किं वाधुना प्रवृत्तमिति ।

द्रौपदी—भद्द, कहेहि कहेहि । [भद्र, कथय कथय ।]

Yudhisthira—

Being frightened even without [any] cause, the mind of a man of great valour attains dulness of judgment I know [full well] the prowess in battles of Vrkodara, who has raised up his mace, and [yet] I have become apprehensive of success! 4

(*Looking at Draupadī*) O excellent Ksatriya woman!

O beloved, even either of the two [namely], the destruction of our lives, or the death of that brute of the Lord of the Kauravas, will to-day, in all probability, take [us] to the other bank of [that is, wipe off] that notorious insult here, which we formerly suffered in the royal assembly in the presence of elders, kinsmen and a thousand princes 5

Or rather, away with doubt

Surely, that warrior, apprehensive of the violation of his vow, will to-day tie up the mass of your hair and kill him, who showed himself to be capable of pulling it [that is, Duryodhana] 6

Pāñcālaka, tell, [do] tell how that villain was secured and in which region, and what at present is happening

Draupadi—Good man, tell [do] tell

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१ 'गान्धारराजकुलशलभे' ज, '० शलभकुले' ग–द

पाञ्चालकः—शृणोतु देवो देवी च। अस्तीह देवेन हते मद्राधिपतौ शल्ये, गान्धारराजशलभे सहदेवशस्त्रानलं प्रविष्टे, सेनापतिनिधननिराक्रन्दविरलयोधोज्झितासु समरभूमिषु, रिपुबलपराजयोद्धतवल्गिताविचित्रपराक्रमासादितविमुखारातिचक्रासु धृष्टद्युम्नाधिष्ठितासु च युष्मत्सेनासु, प्रनष्टेषु कृपकृतवर्माश्वत्थामसु, तथा दारुणामपर्युषिता प्रतिज्ञामुपलभ्य कुमारवृकोदरस्य न ज्ञायते क्वापि प्रलीन स दुरात्मा कौरवाधमः।

युधिष्ठिरः—ततस्ततः।

द्रौपदी— अयि, परदो कहेहि। [अयि परतः कथय।]

पाञ्चालकः—अवधत्ता देवो देवी च। ततश्च भगवता वासुदेवेनाधिष्ठितमेकरथमारूढौ कुमारभीमार्जुनौ समन्तात् समन्तपञ्चक पर्यटितुमारब्धौ तमनासादितवन्तौ च। अनन्तर दैवमनुशोचति मादृशे भृत्यवर्गे दीर्घमुष्ण च निश्वसति कुमारे

Pancalaka—May Your Majesty hear and [also] the Queen Well when Śalya, the lord of the Madras, had been killed by Your Majesty, when the moth in the form of the Gāndhāra-king [that is, Śakuni] had entered the fire of Sahadeva's weapons, when the battle-fields had been deserted by the thinned [ranks of] warriors that were loud in their lamentations (*nirākranda*) over the death of their generals, when your armies, commanded by Dhrstadyumna, were moving haughtily in consequence of the defeat of the enemy forces and had overpowered (*āsādita*) the flying hostile battlaions by means of their extraordinary bravery and when Krpa, Kṛtavarman and Aśvatthāman had disappeared, it could not be known where possibly (*api*) had vanished that wicked-souled wretch of the Kauravas, on coming to know the vow of Prince Vrkodara, so dreadful [in that] it was not to remain unfulfilled overnight!

Yudhisthira—Then, [what] then?

Draupadi—Oh, tell further

Pancalaka—May Your Majesty and the Queen be attentive And then the Princes, Bhīma and Arjuna, mounted on one chariot, driven by the divine Vāsudeva, began to wander here and there (*pari*) around the Samantapañcaka, but (*ca*) could not find [him] out Then, while the group of servants like me was bemoaning [the evil working of] Fate, while Prince Bībhatsu was heaving a long and hot sigh, while Vrkodara was brightening his mace with his side-

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१ 'खद्योत' ज २ 'जलोत्तीर्णा' ग–इ.

बीभत्सौ जलधरसमयनिशासंचारिततडित्प्रकरपिङ्गलैः कटाक्षैरादीपयति गदां वृकोदरे यत्किंचनकारितामधिक्षिपति विधेर्भगवति नारायणे, कश्चित् सुविदितः कुमारस्य मारुतेरुज्झितमांसभारः प्रत्यग्रविशसितमृगलोहितचरणनिवसनस्त्वरमाणोऽन्तिकमुपेत्य पुरुषः श्वासग्रस्तार्धश्रुतवर्णानुमेयपदया वाचा कथितवान्– 'देव कुमार, अस्मिन् महतोऽस्य सरसस्तीरे द्वे पदपद्धती समवतीर्णप्रतिबिम्बे। तयोरेका स्थलमुत्तीर्णा[1] न द्वितीया। परत्र कुमारः प्रमाणम्' इति। ततः ससंभ्रमं स्थिताः सर्वे वयं तमेव पुरस्कृत्य। गत्वा च सरस्तीरं परिज्ञायमानसुयोधनपदलाञ्छनां पदवीमासाद्य भगवता वासुदेवेनोक्तम्– 'भो वीर वृकोदर, जानाति किल सुयोधनः सलिलस्तम्भनीं विद्याम्। तन्नूनं तेन त्वद्भयात् सरसीमेनामधिशयितेन भवितव्यम्' एतच्च वचनमुपश्रुत्य रामानुजस्य सकलदिङ्निकुञ्जपूरितातिरिक्तमुद्भ्रान्तसलिलचरशकुन्तकुलं त्रासोद्धृतनक्रग्राहमालोड्य सरःसलिलं भैरवं च गर्जित्वा कुमारवृकोदरेणाभिहितम्– 'अरे रे वृथाप्रख्यापितालीकपौरुषाभिमानिन्, पाञ्चालराजतनयाकेशाम्बराकर्षणमहापातकिन् धार्तराष्ट्रापसद,

glances, reddish-brown like a succession (*prakarah*) of lightning flashes playing in the night of the rainy season and while the divine Nārāyana was censuring the wantonness of Fate, a certain man who was wellknown to Prince [Bhīmasena], the son of Wind, who laid aside his load of flesh and whose legs and clothes were red with [the blood of] deer recently killed, came near in haste and said in a speech the words of which had to be inferred from the syllables which, being lost in his [heavy] breathing, were [but] half heard. 'Lord Prince, here on the bank of this great lake there are two lines of foot-prints having their impressions clearly (*sam*) planted. Out of the two one is [found to have] come up to [dry] land, [but] not the second. [As regards what is to be done] further, the Prince is the [sole] authority.' Then, in haste we all started, making that [man] himself the guide. And going to the bank of the lake and having found a track wherein the marks of Suyodhana's feet were recognisable, the divine Vāsudeva said, 'O valiant Vrkodara, it is reported that Suyodhana knows the art of paralysing the operation of water. Therefore, surely, he must be lying in this lake through fear of you.' Having heard these words of the younger brother of [Bala,-] Rāma, Prince Vṛkodara agitated the water of the lake [with such violence] that [the water] overflowed [the

१ 'खचोत' ज. २ 'जलोत्तीर्णा' ग–द.

जन्मेन्दोरमले कुले व्यपदिशस्यद्यापि धत्से गदा
मा दुःशासनकोष्णशोणितसुराक्षीब रिपुं भाषसे ।
दर्पान्धो मधुकैटभद्विषि हरावप्युद्धत चेष्टसे
मत्त्रासान्नृपशो विहाय समरं पङ्केऽधुना लीयसे ॥ ७ ॥

अपि च । भो मानान्ध,

पाञ्चाल्या मन्युवह्निः स्फुटमुपशमितप्राय एव प्रसह्य
प्रोन्मुक्तैः केशपाशैर्हतपतिषु मया कौरवान्त पुरेषु ।
भ्रातुर्दुःशासनस्य स्रवदसृगुरसः पीयमान निरीक्ष्य
क्रोधात् किं भीमसेने विहितमसमये यत्त्वयास्तोऽभिमानः ॥८॥

द्रौपदी— णाह, अवणीदो मे मण्णु जइ पुणो वि सुलहं दसणं भविस्सदि।
[नाथ, अपनीतो मे मन्युर्यदि पुनरपि सुलभ दर्शन भविष्यति ।]

banks], filling the bowers on all sides, that the [entire] group of acquatic birds was frightened away and that the crocodiles and sharks grew wild in terror, and having roared in a frightful manner, said, 'O you who are in vain proud of your false manliness' which was [so much] advertised, the great sinner in [that you caused] the dragging of the hair and garment of the daughter of the Pāñcāla king!

You claim birth in the spotless family of the Moon, you still wield the mace, you call me an enemy—[me] who am intoxicated with the wine in the form of the lukewarm blood of Duśśāsana, blinded by insolence as you are, you act arrogantly even towards Hari, the destroyer of [the demons] Madhu and Kaiṭabha, [while] through fear of me, O brute of a man, you lie concealed in mud, abandoning the battle-field 7

Moreover, O [you] who are blinded by pride,

The fire of Pāñcālī's anger has evidently been well-nigh extinguished by the masses of hair, of the ladies in the harem of the Kauravas, that [masses] were confusedly (*pranad*) loosened when their husbands were forcibly killed by me Having witnessed the blood of your brother, Duśśāsana, flowing from his chest, [while it was] being drunk, what have you done towards Bhīmasena in anger, that you should cast off your self-respect at an inopportune time? 8

Draupadi—My lord, my anger would be removed if your sight could again be easily had!

१ 'व्यासक्तैः' ज. २ *' ०द्धत ' ज.

युधिष्ठिरः—कृष्णे, नामङ्गलानि व्याहर्तुमर्हस्यस्मिन् काले । भद्र, ततस्ततः ।

पाञ्चालकः—ततश्चैव भाषमाणेन वृकोदरेणावतीर्य वीर्यक्रोधोद्धतभ्रमित भीषणगदापरिघपाणिना सहसैवोल्लङ्घितनीरमुत्सन्ननलिनीवनमग्नविद्धमूर्च्छितग्राह मुद्भ्रान्तमत्स्यशकुन्तमतिभैरवारवभ्रमितवारिसञ्चयमायतमपि तत् सरः समन्तादालोडितम् ।

युधिष्ठिरः—भद्र, तथापि किं नोत्थितः ।

पाञ्चालकः—देव,

त्यक्त्वोत्थितः सरभसं सरसः स मूल-
मुद्भूतकोपदहनोग्रविषस्फुलिङ्गः ।
आयस्तभीमभुजमन्दरवेल्लनाभिः
क्षीरोदधेः सुमथनादिव कालकूटः ॥ ९ ॥

युधिष्ठिरः—साधु, सुक्षत्रिय, साधु ।

द्रौपदी—पडिवण्णो समरो ण वा । [प्रतिपन्नः समरो न वा ।]

Yudhisthira—Kṛsnā, it is not meet to utter inauspicious things at this time Good man, then, [what] then?

Pancalaka—And then Vrkodara, who was thus speaking and who proudly (*uddhatam*) whirled in his hand the terrible clublike mace in rage and in valour, all of a sudden stirred that lake, though extensive, on all sides in such a way that it [that is, its water] overflowed the banks, the clusters of lotus-plants were destroyed, sharks were battered and stupefied, fish and birds were frightened away and the mass of water began to whirl round with an exceedingly terrible noise!

Yudhisthira—Good man, did he not rise even then?

Pancalaka—Your Majesty,

Owing to the whirlings of the massive (*āyast*) Mandara-like arms of Bhīma, he hurriedly rose up, leaving the bottom of the lake, emitting sparks of the fire of his anger, resembling deadly poison, even as the Kālakūṭa rose up from the ocean of milk, when it was well churned 9

Yudhisthira—Well [done], excellent Kṣatriya, well [done]!

Draupadi—Did a fight, ensue or not?

१ 'सलिल-' सलील ज.

पाञ्चालकः—उत्थाय च तस्मात् सलिलाशयात् करयुगलोत्तम्भिततोरणीकृत-भीमगदः कथयति स्म 'अरे रे मारुते, किं भयेन प्रलीनं दुर्योधनं मन्यते भवान्। मूढ, अनिहतपाण्डुपुत्रः प्रकाशं लज्जमानो विश्रमितुमध्यवसितवानस्मि पातालम्।' एवं चोक्ते वासुदेवकिरीटिभ्यां द्रावप्यन्तःसलिलं निषिद्धसमरारम्भौ स्थलमुत्तारितौ। आसीनश्च कौरवराजः क्षितितले गदां निक्षिप्य विशीर्णरथ-सहस्रं निहतकुरुशतगजवाजिनरसहस्रकलेवरसंमर्दसंपतद्गृध्रकङ्कजम्बुक-मस्मद्वीरमुक्तसिंहनादमपमित्रबान्धवमकौरवं रणस्थानमवलोक्यायतमुष्णं च निश्व-सितवान्। ततश्च वृकोदरेणाभिहितम्—'अयि भोः कौरवराज, कृतं बन्धु-नाशदर्शनमन्युना। मैवं विषादं कृथाः, पर्याप्ताः पाण्डवाः समरायाहमसहाय इति।

पञ्चानां मन्यसेऽस्माकं यं सुयोधं सुयोधन।
दंशितस्यात्तशस्त्रस्य तेन तेऽस्तु रणोत्सवः॥१०॥'

इत्थं श्रुत्वासूयान्वितां[1] दृष्टिं कुमारयोर्निक्षिप्योक्तवान् धार्तराष्ट्रः।

'कर्णदुःशासनवधात् तुल्यावेव युवां मम।
अप्रियोऽपि प्रियो योद्धुं त्वमेव[2] प्रियसाहसः॥११॥

इति। उत्थाय च परस्परक्रोधाधिक्षेपपरुषवाक्कलहप्रस्तावितघोरसंग्रामौ विचित्र-

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Pancalaka—And getting up from that reservoir of water, with his terrible mace held up with both his hands and [thus] turned into an arch, as it were, he said, 'O you son of Wind, what, do you think Duryodhana lay concealed in dread? Fool, not having killed the sons of Pāṇḍu, I felt ashamed in the broad day-light [and consequently] resorted to the neither world for rest' This having been said, Vāsudeva and Kirīṭin, preventing their commencement of battle in water, made even both of them to go up to dry land And the lord of the Kauravas, when he sat down, throwing his mace on the surface of the earth, heaved a deep and hot sigh as he looked at the field of battle, where thousands of chariots lay shattered, where vultures, herons and jackals were falling upon the confused mass (*sammardaḥ*) of the dead bodies of the hundred Kauravas and thousands of elephants, horses and men that were killed, where our warriors were giving out loud war-cries, from which [his] friends and kinsmen had disappeared and where no partisan of the Kauravas was to be seen And then Vrkodara said, 'O you king of the Kauravas, away with grief at the sight of the destruction of your relatives Do not become aggrieved at

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 १ 'किंचिदश्रुपातान्वितां' ग-द. २ 'त्वमेक' ग-द.

विभ्रमभ्रमितगदापरिभासुरभुजदण्डौ मण्डलैर्विचरितुमारब्धौ भीमदुर्योधनौ । अहं च देवेन चक्रपाणिना देवसकाशमनुप्रेषितः । आह च देवो देवकीनन्दनः । 'अपर्युषितप्रतिज्ञे मारुतौ प्रनष्टे च कौरवराजे महानासीन्नो विषादः । सम्प्रति पुनर्भीमसेनेनासादिते सुयोधने निष्कण्टकीभूतं भुवनतलं परिकलयतु भवान् । अभ्युदयोचिताश्चानवरतं प्रवर्त्यन्तां समारम्भाः । कृतं संदेहेन ।

पूर्यन्तां सलिलेन रत्नकलशा राज्याभिषेकाय ते
कृष्णात्यन्तचिरोज्झिते च कबरीबन्धे करोतु क्षणम् ।
रामे शातकुठारभासुरकरे क्षत्रद्रुमोच्छेदिनि
क्रोधान्धे च वृकोदरे परिपतत्याजौ कुतः संशयः ॥१२॥

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the thought (*evam*) that the Pāndavas are quite equal for the fight, while you are without a helpmate

Whomsoever out of us five you consider, [O] Suyodhana, to be easy to fight with, with him let your festivity of combat take place, after you have [duly] donned your armour and taken up your weapon!' 10

Having heard thus, the son of Dhrtarāstra cast an indignant glance at both the Princes and said

'Owing to the slaughter of Karna and Duśśāsana, both of you are just the same to me! [But] you yourself, though [otherwise] unpleasant, are pleasant to fight with, [since] you are [such] a lover of adventures! 11

And getting up, Bhīma and Duryodhana, who commenced their terrific fight with an altercation of harsh words containing taunts [hurled] in anger at each other and whose massive arms shone all round (*pari*) with the mace that was whirled round in wonderful revolutions, began to move about in circles And I was sent near Your Majesty by the Lord, who carries the discus in his hand And said the Lord, the son of Devakī 'Great was our mental distress when the son of Wind took a vow that could not stand unfulfilled overnight and the Kaurava-king disappeared But now when Suyodhana has been found out by Bhīmasena may you look upon the world as cleared of [all] enemies And let ceremonies appropriate [for] occasions of prosperity be incessantly held Away with doubt

Let pitchers, studded with jewels, be filled with water for your coronation And let Krsnā hold festivity at [the near prospect of] the tying of her braid, suspended for an exceedingly long time When [Paraśu-] Rāma, the extirpator of the tree in the form of the Kṣatriya caste, with his hand shining with the sharp battle-axe, and Vṛkodara, blinded with rage, advance

द्रौपदी—(सबाष्पम्) ज देवो त्तिहुअणणाहो भणादि त कहं अण्णहा भविस्सदि [यद्देवस्त्रिभुवननाथो भणति तत् कथमन्यथा भविष्यति ।]

पाञ्चालकः—न केवलमियमाशीः । असुरनिषूदनस्यादेशोऽपि ।

युधिष्ठिरः—को हि नाम भगवता संदिष्ट विकल्पयति । कः कोऽत्र भो ।

(प्रविश्य) कञ्चुकी—आज्ञापयतु देव ।

युधिष्ठिरः—देवस्य देवकीनन्दनस्य बहुमानाद्वत्सस्य मे विजयमङ्गलाय प्रवर्त्यन्ता तदुचिताः समारम्भाः ।

कञ्चुकी—यदाज्ञापयति देव । (सोत्साह परिक्रम्य) भो भो. संविधा णा पुरःसराः, यथाप्रधानमन्तर्वेश्मिका दौवारिकाश्च, एष खलु भुजबलपरिक्षेपोत्तीर्ण-कौरवपरिभवसागरस्य निर्व्यूढदुर्वहप्रतिज्ञाभारस्य सुयोधनानुजशतोन्मूलनप्रभञ्ज-नस्य दुःशासनोरःस्थलविदलननरसिंहस्य दुर्योधनोरुस्तम्भभङ्गविनिश्चितविजयस्य

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in battle, whence can there be [any] doubt [as regards victory]? **12**

Draupadī—(*With tears*) How can that which the Lord, the master of the three worlds, says, be otherwise?

Pancalaka—Not merely is this a blessing [This is] also the command of the Destroyer of the demons!

Yudhisthira—Who possibly will, to be sure (*hi*), doubt what has been ordered by the divine Lord? Holloa, who is here, who!

(*Entering*) **Chamberlain**—May Your Majesty command

Yudhisthira—Out of reverence for [the words of] the Lord, the son of Devakī, let appropriate ceremonies be commenced to [celebrate] the auspicious event of the victory of my dear brother

Chamberlain—As Your Majesty commands (*Walking about with enthusiasm*) O you leaders among the masters of ceremonies, [O] chamberlains (*antarveśmikah*) in your due order of rank, [O] door-keepers, here, indeed, is His Majesty Yudhiṣtira, with a mind drawn by affection, commanding you to observe auspicious festivities in honour of the powerful son of Wind, Vrkodara, who has crossed the ocean of the insults offered by the Kauravas by means of the movements of his powerful arms, who has completely borne out the difficult-to-bear responsibility of his vow, who is [proved to be] a [veritable] hurricane for uprooting [the trees in the form of] the hundred younger brothers of Suyodhana, who has [acted the part of Lord] Narasimha [himself] in the matter of the tearing open of Duśśāsana's broad

बलिनः प्राभञ्जनेर्वृकोदरस्य स्नेहपक्षपातिना मनसा मङ्गलानि कर्तुमाज्ञापयति देवो युधिष्ठिरः । (आकाशे) किं ब्रूथ— 'सर्वतोऽधिकतरमपि प्रवृत्तं किं नालोकयसि ' इति । साधु, पुत्रकाः, साधु । अनुक्तहितकारिता हि प्रकाशयति मनोगतां स्वामिभक्तिम् ।

युधिष्ठिरः— आर्य जयधर !

कञ्चुकी—आज्ञापयतु देवः ।

युधिष्ठिरः—गच्छ प्रियख्यापकं पाञ्चालकं पारितोषिकेण परितोषय ।

कञ्चुकी—यदाज्ञापयति देव । (पाञ्चलकेन सह निष्क्रान्तः ।)

द्रौपदी—महाराअ, किणिमित्त उण णाहभीमसेणेण सो दुराआरो भणिदो— 'पञ्चाणं वि अह्माणं मज्झे जेण दे रोअदि तेण सह दे सगामो होदु ' त्ति । जइ मद्दीसुदाणं एकदरेण सह संगामो तेण पत्थिदो भवे तदो अच्चाहिदं भवे । [महाराज, किंनिमित्तं पुनर्नाथभीमसेनेन स दुराचारो भणितः—'पञ्चानामप्यस्माकं मध्ये येन ते रोचते तेन सह ते संग्रामो भवतु ' इति । यदि माद्रीसुतयोरेकतरेण सह सग्रामस्तेन प्रार्थितो भवेत्ततोऽत्याहितं भवेत् ।]

युधिष्ठिरः—कृष्णे, एवं मन्यते जरासंधघाती । हतसकलसुहृद्बन्धुवीरानुजराजन्यासु कृपकृतवर्माश्वत्थामशेषास्वेकादशस्वक्षौहिणीष्वबान्धवः शरीरमात्रविभवः

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chest, and whose victory is assured in breaking the pillar-like thighs of Duryodhana (*In the air*) What do you say? —'Why don't you see that [the festivity has already] commenced on all sides with even greater [enthusiasm]?' Well [done], dear boys, well [done]! Indeed, disposition to do things beneficial, [though] unbidden, proclaims devotion to the master residing in the heart

Yudhisthira—Worthy Jayandhara!

Chamberlain—May Your Majesty command!

Yudhisthira—Go [and] satisfy Pāñcālaka, who has reported welcome news with a [suitable] reward

Chamberlain—As Your Majesty commands (*Goes out with Pāñcālaka*).

Draupadi—Your Majesty, but for what reason was the evil-conducted [Duryodhana] addressed by my lord Bhīmasena, thus? 'Let your combat take place with whomsoever you like even from among us five!' If he had sought combat with one of the sons of Mādrī, then a calamity would have ensued.

Yudhisthira—Kṛṣṇā, thus thinks the slayer of Jarāandha. When out of his eleven *akṣauhiṇis* all his friends, kinsmen,

कदाचिदुत्सृष्टनिजाभिमानो धार्तराष्ट्र परित्यजेदायुध तपोवनं वा व्रजेत् सन्धिं वा पितृमुखेन याचेत। एव सति सुदूरमतिक्रान्त. प्रतिज्ञाभारो भवेत् सकलरिपुजेयश्चेति। समर प्रतिपत्तु पञ्चानामपि पाण्डवानामेकस्यापि नैव क्षम: सुयोधन। शङ्के चाहं गदायुद्ध वृकोदरस्यैवानेन। अयि सुक्षत्रिये, पश्य।

क्रोधोद्गूर्णगदस्य नास्ति सदृश. सत्य रणे मारुते:
कौरव्ये कृतहस्तता पुनरिय देवे यथा सीरिणि।
स्वस्त्यस्तूद्धतधार्तराष्ट्रनलिनीनागाय वत्साय मे
शङ्के तस्य सुयोधनेन समर नैवेतरेषामहम् ॥१३॥

(नेपथ्ये) तृषितोऽस्मि भोस्तृषितोऽस्मि। सभावयतु कश्चित् सलिलच्छायासंप्रदानेन माम्।

युधिष्ठिरः—(आकर्ण्य।) क कोत्र भो।

(प्रविश्य) **कञ्चुकी**—आज्ञापयतु देव।

warriors, younger brothers and kings were killed and Krpa, Kṛtavarman and Aśvatthāman [alone] were left, the son of Dhṛtarāṣtra, who had no kinsman [remaining] and whose [entire] possession consisted of merely his body, would, perhaps, giving up his proper pride, renounce his weapon, or retire to a penance-grove, or sue for peace through the mouth of his father If this were to happen, the responsibility of carrying out his vow would be left [unfulfilled] a long way off, as well as victory over *all* enemies Not even to one of all (*api*) the five Pāndavas is Suyodhana able to offer battle But (*ca*) I anticipated a fight with maces of him with Vṛkodara only O excellent Ksatriya woman, see

Verily there is no match for the son of Wind in battle, when he raises aloft his mace in rage But in the Kaurava there is this deftness of hand, such as is [found] in the divine [Balarāma], who carries a plough [as his weapon] May bliss attend my dear brother, the elephant to the lotus-plant in the form of the insolent sons of Dhrtarāṣtra I did anticipate his combat with Suyodhana, not at all of others! 13

(*Behind the curtain*) I am thirsty, oh, I am thirsty! Let somebody honour me by offering water and shade

Yudhisthira—(*Listening*) Holloa, who is here, who?

(*Entering*) **Chamberlain**—May Your Majesty command

१ 'जयस्येति' द-ज, 'क्षयस्येति' ग.

युधिष्ठिरः—ज्ञायतां किमेतत् ।
कञ्चुकी—यदाज्ञापयति देव. । (निष्क्रम्य पुनः प्रविश्य) देव, क्षुन्मानतिथिरुपस्थितः ।
युधिष्ठिरः—शीघ्रं प्रवेशय ।
कञ्चुकी—यदाज्ञापयति देव । (निष्क्रान्तः)

(ततः प्रविशति मुनिवेषधारी चार्वाको नाम राक्षसः)

राक्षसः—(आत्मगतम्) एषोऽस्मि चार्वाको नाम राक्षसः सुयोधनस्य मित्रं पाण्डवान्वञ्चयितुं भ्रमामि । (प्रकाशम्) तृषितोऽस्मि । सभावयतु, मा कश्चिज्जलच्छायाप्रदानेन । (राज्ञः समीपमुपसर्पति)

(सर्वे उत्तिष्ठन्ति)

युधिष्ठिरः—मुने अभिवादये ।
राक्षसः—अकालोऽयं समुदाचारस्य जलप्रदानेन संभावयतु माम् ।
युधिष्ठिरः—जयन्धर, जयन्धर, सलिलं सलिलमुपनय । मुने, इदमासनम् । उपविश्यताम् ।

Yudhisthira—Ascertain what this is

Chamberlain—As Your Majesty commands (*Going out and entering again*) Your Majesty, a hungry guest has arrived

Yudhisthira—Quickly usher [him in]

Chamberlain—As Your Majesty commands (*Goes out*)

(*Then enters a demon, named Cārvāka, wearing an ascetic's garb*)

Demon—(*To himself*) Here am I, a demon, named Cārvāka, a friend of Suyodhana, [and I] wander about with a view to deceive the Pāndavas (*Aloud*) I am thirsty! Let somebody honour me by offering water and shade (*Approaches near the king*)

(*All rise up*)

Yudhisthira—Sage, I salute [you]

Demon—This is no proper time for etiquette Let [your honour] treat me by offering water

Yudhisthira—Jayandhara, Jayandhara, water, bring water Sage, here is a seat Please, sit down.

राक्षसः—(उपविश्य) ननु भवतापि क्रियतामासनपरिग्रहः ।
युधिष्ठिरः—(उपविश्य) क कोऽत्र भो ।
(प्रविश्य गृहीतभृङ्गार')
कञ्चुकी—(उपसृत्य) महाराज, शिशिरसुरभिसलिलसंपूर्णोऽयं भृङ्गार । पानभाजनं चेदम् ।
युधिष्ठिरः—मुने, निर्वर्त्यतामुदन्याप्रतिकार ।
राक्षसः–(पादौ प्रक्षाल्योपस्पृशन् विचिन्त्य च) भो', क्षत्रियस्त्वमिति मन्ये ।
युधिष्ठिरः—सम्यग्वेदी भवान् ।
राक्षसः—सुलभश्च स्वजनविनाश' संग्रामेषु प्रतिदिनमतो नादेयं भवद्भ्यो जलादिकम् । भवतु । छाययैवानया सरस्वतीशिशिरतरङ्गस्पृशा मरुता चानेन विगतक्लमो भविष्यामि ।
द्रौपदी—बुद्धिमदिए, वीएहि महेसिं इमिणा तालविन्तेण । [बुद्धिमतिके, बीजय महर्षिमनेन तालवृन्तेन ।]
(चेटी तथा करोति)
राक्षसः—भवति, अनुचितोऽयमस्मासु समुदाचार ।
युधिष्ठिरः—मुने, कथय कथमेवं भवान् परिश्रान्त ।

Demon—(*Sitting*) I say your honour should also accept a seat
Yudhisthira—Holloa, who is here, who?
(*Entering with a pitcher*) **Chamberlain**—(*Approaching*) Your Majesty, here is a pitcher, filled with cool and fragrant water and here a drinking bowl
Yudhisthira—Sage, let your thirst be counteracted
Demon—(*Washing his feet and having reflected, while sipping water*) Oh, I suppose you are a Ksatriya
Yudhisthira—Your honour has well found out
Demon—And it is quite possible (*sulabha*) that every day in the battles you are losing your near relatives Therefore, water etc must not be accepted from you Let it be I shall get rid of my fatigue by this very shade and by means of this wind that wafts across the cool billows of the Sarasvatī
Draupadi—Buddhimatikā, fan the great sage with this fan.
(*The maid does so*)
Demon—Worthy lady, improper is such courtesy towards us
Yudhisthira—Sage, tell us how you are thus fatigued

राक्षसः—मुनिजनसुलभेन कौतूहलेन तत्रभवतां महाक्षत्रियाणा द्वन्द्वयुद्धमवलोकयितु पर्यटामि समन्तपञ्चकम्। अद्य तु बलवत्तया शरदातपस्यापर्याप्तमेवावलोक्य गदायुद्धमर्जुनसुयोधनयोरागतोऽस्मि। (सर्वे विषादं नाटयन्ति)

कञ्चुकी—मुने, न खल्वेवम्। भीमसुयोधनयोरिति कथय।

राक्षसः—आ अविदितवृत्तान्त एव कथ मामाक्षिपसि।

युधिष्ठिरः—महर्षे, कथय कथय।

राक्षसः—क्षणमात्र विश्रम्य सर्वे कथयामि भवतो न पुनरस्य वृद्धस्य।

युधिष्ठिरः—कथय किमर्जुनसुयोधनयोरिति।

राक्षसः—पूर्वमेव कथित मया प्रवृत्तं गदायुद्धमर्जुनसुयोधनयोरिति।

युधिष्ठिरः—न भीमसुयोधनयोरीति।

राक्षसः—वृत्तं तत्। (युधिष्ठिरो द्रौपदी च मोहमुपगतौ)

कञ्चुकी—(सलिलेनासिच्य) समाश्वासितु देवो देवी च।

चेटी—समस्ससदु समस्ससदु देवी। [समाश्वसितु समाश्वसितु देवी।]

(उभौ सञ्ज्ञा लभेते।)

Demon—With curiosity natural to the ascetic people, I wander about the Samanatapañcaka in order to witness the duels of those worthy great Ksatriyas But to-day, owing to the intensity of the autumnal sun, I have come [back], witnessing only half (lit unfinished) the mace-fight of Arjuna and Suyodhana

(*All gesticulate distress*)

Chamberlain—Sage, not indeed [is this] so Say '[the mace-fight] of Bhīma and Suyodhana'

Demon—Ah, just without knowing the facts, how do you [dare to] stop me?

Yudhisthira—Great sage, tell, [do] tell

Demon—Resting for just a moment I shall tell you all, but not to this old [man]

Yudhisthira—Tell [me], '[was the fight] between Arjuna and Suyodhana?'

Demon—I have already said before that a mace-fight ensued between Arjuna and Suyodhana

Yudhisthira—[Was it] not between Bhīma and Suyodhana?

Demon—That is [already] over

(*Yudhisthira and Draupadī lose consciousness*)

Chamberlain—May Your Majesty take courage and the Queen [also]

Maid—May the Queen take courage, take courage.

(*Both regain consciousness*)

युधिष्ठिरः—किं कथयसि मुने, वृत्तं भीमसुयोधनयोर्गदायुद्धमिति ।
द्रौपदी —भअव,कहेहि कहेहि किं वुत्तं त्ति ।[भगवन्,कथय कथय किं वृत्तमिति।]
राक्षसः—कञ्चुकिन्, कौ पुनरेतौ ।
कञ्चुकी—एष देवो युधिष्ठिर । इयमपि पाञ्चालतनया ।
राक्षसः—आः, दारुणमुपक्रान्तं मया नृशंसेन ।
द्रौपदी—हा णाह भीमसेन । [हा नाथ भीमसेन ।] (मोहमुपगता)
कञ्चुकी—किं नाम कथितम् ।
चेटी—समस्ससदु समस्ससदु देवी । [समाश्वसितु समाश्वसितु देवी ।]
युधिष्ठिरः—(सास्रम्) ब्रह्मन्,

पदे सदिग्ध एवास्मिन् दु खमास्ते युधिष्ठिर· ।
वत्सस्य निश्चिते तत्त्वे प्राणत्यागादयं सुखी ॥ १४ ॥

राक्षसः—(सानन्दमात्मगतम् ।) अयमेव मे यत्न । (प्रकाशम् ।) यदि त्ववश्यं कथनीय तदा सक्षेपत कथयामि । न युक्तं बन्धुव्यसनं विस्तरेणावेदयितुम् ।

Yudhısthıra—What do you say, sage, that the mace-fight between Bhīma and Suyodhana is over?

Draupadı—Divine Sir, tell, [do] tell what has happened?

Demon—Chamberlain, but who are these two?

Chamberlain—This is His Majesty Yudhisthira This also the daughter of the Pāñcāla king

Demon—Ah, ruthless as I am, I have commenced a dreadful thing

Draupadı—Alas, my lord, Bhīmasena! (*Faints away*)

Chamberlain—What, pray, was said [by you]?

Maid—May the Queen take courage, take courage

Yudhisthira—(*With tears*) O Brāhmana,

> While this word [namely, 'over'] remans ambiguous, Yudhiṣthira experiences agony [But] when the truth regarding his dear brother is ascertained, he will be happy by abandoning his life! 14

Demon—(*With joy To himself*) Just this is my endeavour! (*Aloud*) But if I must necessarily tell, then I shall tell in brief. It is not proper to report in detail the calamity overtaking a relative!

युधिष्ठिरः—(अश्रूणि मुञ्चन्)

सर्वथा कथय ब्रह्मन् सक्षेपाद्विस्तरेण वा ।
वत्सस्य किमपि श्रोतुमेष दत्त क्षणो मया ॥ १५ ॥

राक्षसः—श्रूयताम् ।

तस्मिन् कौरवभीमयोर्गुरुगदाघोरध्वनौ सयुगे

द्रौपदी—(सहसोत्थाय) तदो तदो । [ततस्ततः ।]

राक्षसः—(स्वगतम्) कथ पुनरनयोर्लब्धसज्ञतामपनयामि ।
(प्रकाशम्)

सीरी सत्वरमागतश्चिरमभूत्तस्याग्रत· सङ्गर ।
आलम्ब्य प्रियशिष्यता तु हलिना सज्ञा रहस्याहिता
यामासाद्य कुरूत्तम· प्रतिकृर्ति दु शासनारौ गत. ॥ १६ ॥

युधिष्ठिरः—हा वत्स, वृकोदर । (मोहमुपगतः)

द्रौपदी—हा णाह भीमसेण, हा मह परिभवपडीआरपरिच्चत्तजीविअ, जडासुरबअहिडिम्बकिम्मीरकीचअजरासधणिसूदण, सोअन्धिआहरणचाडुआर, दोहि

Yudhisthira—(*Shedding tears*),

By all means, [do] tell, [O] Brāhmana, whether in brief or in detail This moment I assign for hearing anything, [however disastrous it may be], about my dear brother 15

Demon—Listen

During [the course of] that fight between the Kaurava and Bhīma, in which there was a dreadful noise created by the huge maces— 16 a

Draupadi—(*Getting up at once*) Then, [what] then?

Demon—(*To himself*) How should I deprive these two of the consciousness they have regained? (*Aloud*)

The Plough-wielder [Balarāma] arrived in [great] haste For a long time the fight continued in his presence But [at last] the Plough-holder, actuated by affection for his pupil [viz Duryodhana] secretly gave a hint, taking [advantage of] which the best of the Kurus took his revenge on the enemy of Duśśāsana 16 b c d

Yudhisthira—Alas, dear brother Vrkodara! (*Faints away*)

Draupadi—Alas, my lord Bhīmasena, alas! [You] who abandoned your life in retaliating the insult offered to me, [O you] the slayer of Jatāsura, Baka, Hidimba, Kirmīra, Kīcaka and Jarāsandha, [O you] who humoured me by

मे पडिवअणम्। [हा नाथ भीमसेन, हा मम परिभवप्रतीकारपरित्यक्तजीवित, जटासुरबकहिडिम्बकिर्मीरकीचकजरासघनिषूदन, सौगन्धिकाहरणचाटुकार, देहि मे प्रतिवचनम्।] (मोहमुपगता)

कञ्चुकी—(सास्रम्) हा कुमार भीमसेन, धार्तराष्ट्रकुलकमलिनीप्रालेयवर्ष, (ससंभ्रमम्) समाश्वसितु महाराजः। भद्रे, समाश्वासय स्वामिनीम्। महर्षे, त्वमपि तावदाश्वासय राजानम्।

राक्षसः—(स्वगतम्) आश्वासयामि प्राणान् परित्याजयितुम्। (प्रकाशम्) भो भीमाग्रज, क्षणमेकमा[1]वीयता समाश्वास। कथाशेषोऽस्ति।

युधिष्ठिरः—(समाश्वस्य।) महर्षे, किमस्ति कथाशेषः।

द्रौपदी—(प्रतिबुद्ध्य) भअवं, कहेहि कीदिसो कहासेसो त्ति। [भगवान्, कथय कीदृशः कथाशेष इति।]

कञ्चुकी—कथय कथय।

राक्षसः—ततश्च [2]गते तस्मिन् सुक्षत्रिये वीरसुलभा गति समग्रसंगलितं भ्रातृवध-शोकज बाष्पं प्रमृज्य भ्रातृ[3]वधशोकादपहाय गाण्डीव प्रत्यग्रक्षतजच्छटाचर्चितां तामेव गदां भातृहस्तादाकृष्य निवार्यमाणोऽपि सखित्सुना वासुदेवेन, आगच्छा-

bringing the Saugandhika lotus, vouchsafe me a reply (*Faints away*)

Chamberlain—(*With tears*) Alas, Prince Bhīmasena, the hail-shower to the lotus-plant in the form of the group (*kulam*) of the sons of Dhrtarāstra! (*In confusion*) May Your Majesty take courage. Good woman, console [your] mistress. Great sage, you also just console His Majesty.

Demon—(*To himself*) I shall console him [only] to make him abandon his life. (*Aloud*) O elder brother of Bhīma, let consolation be resorted to for [just] one moment. There is a remnant of the account [yet to be told].

Yudhisthira—(*Reviving*) Great sage, what, is there a remnant of tht account?

Draupadi—(*Regaining consciousness*) Divine Sir, [do] say of what kind the remainder of the story is.

Chamberlain—Tell, [O] tell.

Demon—And then that excellent Ksatriya having attained the fate natural to a warrior [that is, death on the battle-fitld while fighting], your younger brother Kiritin, the third [Pāndava], having wiped off the tears which had copiously (*samagram*) fallen and which had arisen from grief for the slaughter of his brother, and having thrown aside (*apa*) his

१ 'चीयताम्' ज २ 'हते गतिमुपगते' ग–ज. ३ न दृश्यते वाक्याशोऽय ज–पुस्तके

गच्छेति सोपहास भ्रमितगदाझङ्कारमूर्च्छितगम्भीरवचनध्वनिनाहूयमान: कौरवराजेन तृतीयोऽनुजस्ते किरीटी योद्धुमारब्ध । अकृतिनस्तस्य गदाघातान्निधनमुत्प्रेक्षमाणेन कामपालेनार्जुनपक्षपाती देवकीसूनुरतिप्रयत्नात् स्वरथमारोप्य द्वारका नीत· ।

युधिष्ठिरः—साधु भो अर्जुन, तदैव प्रतिपन्ना वृकोदरानुगमनपदवी गाण्डीवं परित्यजता । अहं पुन केनोपायेन प्राणपरित्यागादृहृदयमुत्साहयिष्ये[1] ।

द्रौपदी—हा णाह भीमसेण, ण जुत्तं दाणिं दे कणीअसं भादरं असिक्खिदं गदाये दारुणस्स सत्तुणो अहिमुहं गच्छन्तं उवेक्खिदुम् । [हा नाथ भीमसेन, न युक्तमिदानीं ते कनीयास भ्रातरमशिक्षितं गदाया दारुणस्य शत्रोरभिमुख गच्छन्तमुपेक्षितुम् ।] (मोहमुपगता)

राक्षसः—ततश्चाहं—

युधिष्ठिरः—भवतु मुने, किमत: परं श्रुतेन । हा तात भीमसेन, कान्तारव्यसनबान्धव, हा मच्छरीरस्थितिविच्छेदकातर, जतुगृहविपत्समुद्रतरणयानपात्र, हा

Gāndīva out of sorrow for his brother's slaughter, snatched away from his brother's hand that same mace which was smeared with a mass of fresh blood and, though dissuaded by Vāsudeva who was desirous of effecting peace, [he] began to fight [with Duryodhana], as he was mockingly challenged, with the words 'Come on, come on' by the Kaurava-king, the grave sound of whose words was intensified (*mūrcchita*) by the whiz of the mace, which he was whirling Kāmapāla [that is, Balarāma], who anticipated his death from a stroke of [Duryodhana's] mace inasmuch as he was not skilled [in a mace-fight], put, with very great difficulty, the son of Devakī, [ever so] partial to Arjuna, on his own chariot and took him to Dvārakā

Yudhisthira—Well [done], O Arjuna, well [done] At that very time you took the way by which to follow Vṛkodara, when you left off the Gāndīva But by what means shall I [think of] giving up my life [and] consequently cheer up my heart?

Draupadi—Alas, my lord Bhīmasena, it is not now proper for you to remain indifferent towards your younger brother, who is not trained in the mace [fight], while he is advancing in the face of a dreadful enemy (*Faints away*)

Demon—And then I—

Yudhisthira—Enough, sage, what is the use of hearing fur-

1 'प्राणापगमनमहोत्सवमुत्सहिष्ये' ग–द

किर्मीरहिडिम्बासुराजरसंधविजयमल्ल, हा कीचकसुयोधनानुजकमलिनीकुञ्जर,

निर्लज्जस्य दुरोदरव्यसनिनो वत्स त्वया सा[1] तदा

भक्त्या मे समदद्विपायुतबलेनाङ्गीकृता दासता ।

किं नामापकृतं मया तदधिकं त्वय्यद्य यद्[2] गम्यते

त्यक्त्वा[3]नाथमबान्धवं सपदि मा प्रीति[4] क्व ते साऽधुना ॥ १७ ॥

द्रौपदी—(संज्ञामुपलभ्योत्थाय च) महाराअ, किं एदं वट्टइ । [महाराज, किमेतद्वर्तते ।]

युधिष्ठिरः—कृष्णे किमन्यत् ।

स कीचकनिषूदनो बकहिडिम्बकिर्मीरहा

मदान्धमगधाधिपद्विरदसंधिभेदाशनि ।

गदापरिघशोभिना भुजयुगेन तेनावित

प्रियस्तवममानुजोऽर्जुनगुरुर्गतोऽस्त किल ॥ १८ ॥

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ther than this? Alas, child Bhīmasena, [my] kinsman in the hardships of the forest [life], alas, [you] who were [so] apprehensive of a break in the [good] condition of my body, [O] vessel for crossing the sea in the form of the calamity of the lac-house, alas, victorious wrestler with Kirmīra, the demon Hidimba and Jarāsandha, alas, elephant to the lotus plant in the form of Kīcaka and the younger brothers of Suyodhana,

Out of devotion for me, shameless and addicted to gambling as I was, you, [though] possessed of the strength of an *ayuta* elephants in rut, at that time accepted, dear brother, that [humiliating] slavery. What injury, greater than that, has possibly been done by me to you today that you are going away, suddenly abandoning me, who am [by your departure left] without a protector and without a kinsman, Where is that [well-known] affection of yours now? 17

Draupadi—(*Recovering consciousness and getting up*) Your Majesty, what is this that is happening?

Yudhisthira—Kṛṣnā, what else?

He, the killer of Kīcaka, the slayer of Baka, Hiḍimba and Kirmīra, the thunderbolt to break the joint of the elephant in the form of the lord of the Magadhas blinded with pride, [he], who possessed that [well-known] pair of arms shining with the club-like mace, [he] your

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१ 'सीदता' ग–द २ 'निर्वत्सलम्' ग–द. ३ त्यक्त्वा नाथ सबान्धव' ज. ४ 'येनासि दूर गतः ग–द.

द्रौपदी—(आकाशे दत्तदृष्टि.) णाह भीमसेण, तुए किल मे केसा संजमिदव्वा । ण जुत्त वीरस्य खत्तिअस्स पडिण्णाद सिढिलेदुम् । ता पडिवालेहि मं जाव उवसप्पामि । [नाथ भीमसेन, त्वया किल मे केशा. संयमितव्या. । न युक्त वीरस्य क्षत्रियस्य प्रतिज्ञातं शिथिलयितुम् । तत् प्रतिपालय मा यावदुपसर्पामि ।] (पुनर्मोहमुपगता)

युधिष्ठिर:—(आकाशे) अम्ब पृथे, श्रुतोऽयं तव पुत्रस्य समुदाचार: मामेकमनाथं विलपन्तमुत्सृज्य क्वापि गत । तात जरासंधशत्रो, किं माम वैपरीत्यमेतावता कालेनाल्पायुषि त्वयि समालोकितं जनेन अथवा मयैव बहूपलब्धम् ।

दत्त्वा मे करदीकृताखिलनृपा यन्मेदिनी लज्जसे
द्यूते यच्च पणीकृतोऽपि हि मया न क्रुध्यसि प्रीयसे ।
स्थित्यर्थं मम मत्स्यराजभवने प्राप्तोऽसि यत् सूदता
वत्सैतानि विनश्वरस्य सहसा दृष्टानि चिन्हानि ते ॥१९॥

मुने, किं कथयसि । ('तस्मिन् कौरवभीमयो' (६। १६) इत्यादि पठति)

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loved husband, my younger and Arjuna's elder brother has set, as I understand (*kila*). 18

Draupadi—(*Fixing her gaze in the sky*) My lord Bhīmasena, indeed you have to tie up my hair It is not proper for a valiant Ksatriya to grow slack with regard to what he has vowed Therefore wait for me till I approach (*Again loses consciousness*)

Yudhisthira—(*In the air*) Mother Pithā, did you hear of this courteous conduct of your son? He has gone, where I do not know (*api*), abandoning me, who am alone, helpless and lamenting! Dear child, the enemy of Jarāsandha, what possible [good] change, contrary to your usual nature, was during this time observed by people in you, who have proved to be [so] short-lived? Or rather, I myself have noticed much [in that direction]!

That you blushed [instead of becoming puffed up] after making over to me the [entire] earth, with all its princes made to pay tribute, that you, though, indeed, offered as a stake by me in gambling, were not angry [with me, but on the contrary] were pleased, that for maintaining my position you accepted the post of a cook in the abode of the king of the Matsyas,—these, my dear brother, were the signs at once noticed by me as indicating that you were soon to pass away! 19

राक्षसः—एवमेतत् ।

युधिष्ठिरः—धिगस्मद्भागधेयानि[1] । भगवन् कामपाल, कृष्णाग्रज, सुभद्राभ्रातः,

ज्ञातिप्रीतिर्मनसि न कृता क्षत्रियाणां न धर्मो
रूढं सख्यं तदपि गणितं नानुजस्यार्जुनेन ।
तुल्यः कामं भवतु भवतः शिष्ययोः स्नेहबन्धः
कोऽयं पन्था यदसि विमुखो मन्दभाग्ये मयीत्थम् ॥ २० ॥

(द्रौपदीमुपगम्य) अयि पाञ्चालि, उत्तिष्ठ । समानदुःखावेवावां भवावः । मूर्च्छया किं मामेवमतिसंधत्से ।

द्रौपदी—(संज्ञां लब्ध्वा) बन्धेदु णाहो दुज्जोहणरुहिलाद्देण हत्थेण दुस्सासणविमुक्कं मे केसहत्थम् । हञ्जे बुद्धिमदिए, तव पच्चक्खं एव्व णाहेण पडिण्णादम् । (कञ्चुकिनमुपेत्य) अज्ज, किं सदिट्टं दाव मे देवेण देवकीणन्दणेण पुणो वि केसबन्धणं आरम्भीअदु त्ति । ता उवणेहि मे पुप्फदामाइं । विरएहि दाव कबरीम् । करेहि भअवदो णाराअणस्स वअणम् । ण क्खु सो अलीअं सदिसदि ।

Sage, what do you say? (*Repeats* vi 16 'During [the course of] that fight between the Kaurava and Bhīma etc')

Demon—Thus is this!

Yudhisthira—Fie upon our fortunes! Divine Kāmapāla, elder brother of Krsna, brother of Subhadrā,

You minded not affection for relatives, [which up to this time I thought you had], nor the duty of Ksatriyas, [which requires them to remain neutral when two warriors fight], that friendship also, which had grown between your younger brother and Arjuna, was not paid regard to [by you] I grant that your tie of affection may be equal in the case of both your pupils [namely, Bhīma and Duryodhana] But what attitude is this that you have become thus averse to *me*, unfortunate as I am? 20

(*Approaching Draupadī*) O Pāñcālī get up Let us just share our grief equally! Why do you thus deceive me by fainting?

Draupadī—(*Recovering consciousness*) Let my lord tie up, with a hand wet with Duryodhana's blood, the mass of my hair loosened by Duśśāsana! Dear Buddhimatikā, in your very presence my lord had vowed (*Approaching the Chamberlain*) Worthy Sir, what message, to be sure (*tāvat*), was sent to me by the Lord, the son of Devakī—that the tying of my hair should even again be begun?

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१ 'विगलन्ति भागधेयानि' ग—द

अहवा किं मए सतत्ताए भणिदम् । अचिरगदं अज्जउत्त अणुगमिस्सम् । (युधिष्ठिरमुपगम्य) महाराज, आदीवअ चिदाम् । तुम वि खत्तधम्मं अणुबन्धन्तो एव्व णाहस्स जीविदहरस्स अहिमुहो होहि । अहवा ज दे रोअदि । [(संज्ञा लब्ध्वा) तन्नातु नाथो दुर्योधनरुधिरार्द्रेण हस्तेन दुःशासनविमुक्त मे केशहस्तम् । हञ्जे बुद्धिमतिके, तव प्रत्यक्षमेव नाथेन प्रतिज्ञातम् । (कञ्चुकिनमुपेत्य) आर्य, किं सदिष्टं तावन्मे देवेन[1]देवकीनन्दनेन पुनरपि केशबन्धनमारभ्यतामिति । तदुपनय मे पुष्पदामानि । विरचय तावत् कबरीम् । कुरु भगवतो नारायणस्य वचनम् । न खलु सोऽलीक सदिशति । अथवा किं मया सतप्तया भणितम् । अचिरगतमार्यपुत्रमनुगमिष्यामि । (युधिष्ठिरमुपगम्य) महाराज, आदीपय चिताम् । त्वमपि क्षत्रधर्ममनुबध्नन्नेव नाथस्य जीवितहरस्याभिमुखो भव । अथवा यत् ते रोचते ।]

युधिष्ठिरः—युक्तमाह पाञ्चाली । कञ्चुकिन्, क्रियतामियं तपस्विनी चितासंविभागेन सह्यवेदना । ममापि सज्जं धनुरुपनय । अलमथवा धनुषा ।

तस्यैव देहरुधिरोक्षितपाटलाङ्गी-
मादाय संयति गदामपविध्य चापम् ।
भ्रातृप्रियेण कृतमद्य यदर्जुनेन
श्रेयो ममापि हि तदेव कृतं जयेन ॥२१॥

Then bring me wreaths of flowers, just arrange my braid, obey the word of the divine Nārāyaṇa! Not, indeed, would he send me a false message Or rather, what has been said by me, tormented [with grief] as I am? I shall follow my lord, who has but just gone (*Approaching Yudhisthira*) Your Majesty, kindle the pyre You on your part, while just following the duty of the Kṣatriya caste, face [the man] who deprived my lord of his life Or rather, do what pleases you!

Yudhisthira—Pāñcālī has said the right thing Chamberlain, make the agony of the poor woman bearable by providing her with a pyre To me also bring the bow [made] ready [for use] Or rather, away with the bow

For (*hi*), that alone is better for me also [to do], which Arjuna, attached to his brother [Bhīma] as he was, did in battle to-day, after flinging away his bow and taking up the mace red all over through being smeared with the blood from just *his* [that is, Bhīma's] body No need of victory! **21**

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[1] ' सप्रति ' ग–द.

राक्षसः—राजन्, रिपुजयविमुखं ते यदि चेतस्तदा यत्र तत्र वा प्राणत्याग कुरु। वृथा तत्र गमनम्।

कञ्चुकी—धिङ्मुने, राक्षससदृशं हृदयं भवत ।

राक्षसः—(सभयम्। स्वगतम्) किं ज्ञातोऽहमनेन। (प्रकाशम्) भो कञ्चुकिन् तयोर्गदया खलु युद्ध प्रवृत्तमर्जुनदुर्योधनयो । जानामि च तयोर्गदायां भुजसारम्। दु.खितस्य पुनरस्य राजर्षेरपरमनिष्टश्रवण परिहरन्नेवं ब्रवीमि ।

युधिष्ठिरः—(बाष्पं विसृजन्) साधु महर्षे साधु। सुस्निग्धमभिहितम्।

कञ्चुकी—महाराज, किं नाम शोकान्धतया देवेन देवकल्पेनापि प्राकृतेनेव त्यज्यते क्षात्रधर्मः।

युधिष्ठिर.—आर्य जयंधर,

शक्ष्यामि तौ परिघपीवरबाहुदण्डौ
वित्तेशशक्रपुरदर्शितवीर्यसारौ ।

Demon—King, if your mind is averse to [making any attempts of winning] victory over the enemy, then abandon your life either here or there [that is at any *other* place] Useless it is to go there

Chamberlain—Fie [upon you], sage! Your heart is like [that of] a demon

Demon—(*With fear To himself*) What, am I known by him [in my true colours?] (*Aloud*) O Chamberlain, with maces, indeed has the combat between Arjuna and Suyodhana commenced And I know the strength of arms of both in [wielding] a mace But I say so with a view to avoid another unpleasant [news] being heard by this royal sage, who is [already] afflicted

Yudhisthira—(*Shedding tears*) Well [done], great sage, well [done]! Quite lovingly has [this] been said [by you]

Chamberlain—Your Majesty, why, pray (*nama*), is a Ksatriya's duty, through blindness of grief, being abandoned by Your Majesty, though resembling a god, even as by an ordinary man?

Yudhisthira—Worthy Jayandhara!

Shall I be able to see those Bhīma and Arjuna struggling on the surface of the ground [in the throes of death] and the enemy [triumphant at] having attained his object in their death—[Bhīma and Arjuna] whose

भीमार्जुनौ क्षितितले प्रविचेष्टमानौ
द्रष्टुं तयोश्च निधनेन रिपुं कृतार्थम् ॥ २२॥

अयि पाञ्चालराजतनये, मद्दुर्नयप्रापितेदृग्दशे, यथा सदीप्यते पावकस्तथा सहितावेव बन्धुजनं सभावयाव ।

द्रौपदी—अज्ज, करेहि दारुसचअम् । पज्जलीअदु चिदा । तुवरदि मे हिअअ णाव पेक्खिदुम् । (सर्वतोऽवलोक्य) कह ण को वि णाधेण विणा महाराअस्स वचन करेदि । हा णाह भीमसेण, तं[१] एव्व एद राअउल तुए विरहिद परिअणो वि सपद परिहरदि [आर्य, कुरु दारुसञ्चयम् । प्रज्वाल्यता चिता । त्वरते मे हृदय नाथ प्रेक्षितुम् । (सर्वतोऽवलोक्य) कथ न कोऽपि नाथेन विना महाराजस्य वचनं करोति । हा नाथ भीमसेन, तदेवेदं राजकुल त्वया विरहित परिजनोऽपि साप्रत परिहरति ।]

राक्षसः—सदृशमिद भरतकुलवधूना यत् पत्युरनुमरणम् ।

युधिष्ठिरः—महर्षे, न कश्चिच्छृणोति तावदावयोर्वचनम् । तदिन्धनप्रदानेन प्रसाद क्रियताम् ।

राक्षसः—मुनिजनविरुद्धमिदम् । (स्वगतम् ।) पूर्णो मे मनोरथ । याव-

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club-like arms were massive like a [city's] bolt and who displayed the essence of their valour at the cities of the lord of wealth [that is, Kubera] and Śakra [that is, Indra, respectively]? 22

O daughter of the Pāñcāla king, [you] who are reduced to a deplorable condition through my bad morals, as the fire is enkindled, so shall we, just in each other's company, honour our kinsman [namely, Bhīmasena]

Draupadi—Worthy Sir, gather up wood Let the pyre be enkindled My heart hastens to see my lord (*Looking on all sides*) How, nobody obeys the word of His Majesty in the absence of my lord? Alas, my lord Bhīmasena!, this is enkinded, so shall we just in each other's company, honour our kinsman [namely, Bhīmasena]

Demon—Proper is this for ladies of the Bharata family that they die after their **husbands**!

Yudhisthira—Great sage, nobody is even listening to our words Therefore, do [us] a favour by providing fuel

Demon—This is incompatible with [the character of] hermits (*To himself*) My heart's longing is fulfilled Let

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१ नास्तीद वाक्य ग–द पुस्तकयो २ अज्ज एसो तुए विणा महाराओ परिअणेण वि परिहवीअदि । (अय एष त्वया विना महाराज परिजनेनापि परिभूयते ।) ' ग–द

दनुपलक्षितः समिन्धयामि वन्हिम् । (प्रकाशम्) राजन्, न शक्नुमो वयमिहैव स्थातुम् । (निष्क्रान्त.)

युधिष्ठिरः—कृष्णे, न कश्चिदस्मद्वचनं करोति । भवतु । स्वयमेवाहं दारुसंचयं कृत्वा चितामादीपयामि ।

द्रौपदी—तुरवदु तुरवदु महाराओ । [त्वरता त्वरता महाराजः ।]

(नेपथ्ये कलकलः)

द्रौपदी—(सभयमाकर्ण्य) महाराअ, कस्स वि एसो बलदप्पिदस्स विसमो संखणिग्घोसो सुणीअदि । अवरं वि अप्पिअं सुणिदु अत्थि णिब्बन्धो तदो विलम्बीअदु । [महाराज, कस्याप्येष बलदर्पितस्य विषमः शङ्खनिर्घोष श्रूयते । अपरमप्यप्रियं श्रोतुमस्ति निर्बन्धस्ततो विलम्ब्यताम् ।]

युधिष्ठिरः—न खलु विलम्ब्यते । उत्तिष्ठ । (सर्वे परिक्रामन्ति)

युधिष्ठिरः—अयि पाञ्चालि, अम्बाया सपत्नीजनस्य च किंचित संदिश्य निवर्तय परिजनम् ।

द्रौपदी—महाराअ, एम्बाए एव्वं संदिसिस्सम्—'जो सो बआहिडिम्बकिम्मीर-जडासुरजरासंधविजअमल्लो दे मज्झमपुत्तो सो मम हदासाए पक्खवादेण परलोअ गदो' त्ति । (महाराज, अम्बायै एवं संदेक्ष्यामि—'यः स बकहिडिम्ब-किर्मीरजटासुरजरासंधविजयमल्लस्ते मध्यमपुत्रः स मम हताशायाः पक्षपातेन परलोक गतः' इति ।)

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me then (*yāvat*) enkindle the fire unobserved (*Aloud*) King, we are not able to stay here only (*Goes out*)

Yudhisthira—Krsnā, nobody obeys our word Well, I shall myself collect fuel and kindle the pyre

Draupadi—May Your Majesty make haste, make haste

(*A noise behind the curtain*)

Draupadi—(*Listening in terror*) Your Majesty, here is heard the fearful (*visama*) blast of a conch, belonging to some one who is elated with his strength If you [want to] persist in hearing another unpleasant [news] also, then you may tarry!

Yudhisthira—Not, indeed, am I tarrying! Get up

(*All walk about*)

Yudhisthira—Dismiss the servants, having given [them] some message [to be conveyed] to our mother and to your co-wives

Draupadi—Your Majesty, I shall thus send word to the mother. 'He, who was your middle son, the well-known victorious wrestler with Baka, Hidimba, Kirmīra, Jaṭāsura and Jarāsandha—[he] has gone to the other world owing to partiality towards me who am [so] wretched!'

युधिष्ठिरः—भद्रे बुद्धिमतिके, उच्यतामस्मद्वचनादम्बा ।

येनासि तत्र जतुवेश्मनि दीप्यमाने
निर्वाहिता सह सुतैर्भुजयोर्बलेन ।
तस्य प्रियस्य बलिनस्तनयस्य पाप-
माख्यामि तेऽम्ब कथयेत् कथमीदृगन्य ॥ २३ ॥

आर्य जयधर, त्वया सहदेवसकाश गन्तव्यम् । वक्तव्यश्च तत्रभवान् माद्रेय कनीयान् पाण्डुकुलबृहस्पति । सकलकुरुकुलकमलाकरदावानलो युधिष्ठिर परलोकमभिप्रस्थित. प्रियमनुजमप्रतिकूल सततमाशासनीयमसमूढ व्यसनेऽभ्युदये च धृतिमन्तं भवन्तमविरलमालिङ्ग्य शिरसि चाघ्रायेद प्रार्थयते—

मम हि वयसा दूरेणाल्प श्रुतेन समो भवान्
कृतसहजया बुद्ध्या ज्येष्ठो मनीषितया गुरु ।
शिरसि मुकुलौ पाणी कृत्वा भवन्तमतोऽर्थये
मयि विरलता नेय स्नेह पितुर्भव वारिद ॥ २४ ॥

Yudhisthira—Good Buddhimimatikā, tell mother at our bidding [thus]:

I communicate to you, [O] mother, the evil [tidings] of that mighty, dear son [of yours], who, when that house of lac was [set] on fire, bore you with your sons [away from it], by means of the strength of his arms! How can anyone else [have the heart to] communicate such [news to you]? 23

Worthy Jayandhara, you should go to Sahadeva's vicinity and address that venerable younger son of Mādrī, the Brhaspati of Pāṇḍu's family [thus] 'Yudhisthira, the forest-conflagration to the lotus-pond in the form of the entire Kuru family, while about to start for the other world, having closely embraced, and smelt on the head, you are his dear younger brother, never going against [his desires], deserving always to be blessed [by him] and losing not your head in adversity as well as in prosperity, solicits this [of you]

You are by far my junior in age, [but] my equal in learning, my senior in intellect, cultivated as well as natural, my preceptor in wisdom Therefore, folding my hands on the head I beseech you 'Lessen your affection towards me [and] be the offerer of water to our father [by continuing to live after me]!' 24

१ 'ण त्व' ग—द २ 'सहजकृपया' ज

अपि च बालिशचरितस्यापि नित्याभिमानिनोऽश्मसदृशहृदयसारस्यापि नकुलस्य ममाज्ञया वचने स्थातव्यम् । नानुगन्तव्यास्मत्पदवी । त्वया हि वत्स,

विस्मृत्यास्मान् श्रुतविशदया स्वाग्रजौ चात्मबुद्ध्या
पिण्डान् पाण्डोरुदकपृषतानश्रुगर्भान् प्रदातुम् ।
दायादानामपि तु भवने यादवाना कुले वा
कान्तारे वा कृतवसतिना रक्षणीय शरीरम् ॥ २५ ॥

गच्छ जयधर, अस्मच्छरीरस्पृष्टिकया शापितोऽसि । भवताकालहीनमिदमवश्यमावेदनीयम् ।

द्रौपदी—हला बुद्धिमदिए, भणाहि मह वअणेण पिअसहीं सुभद्दाम्—'वच्छाए उत्तराए चउत्थो मासो पडिवण्णस्स गब्भस्स । ता एद कुलपडिट्ठाअव सावहानं रक्ख । कदा वि इदो परलोअगदस्स ससुरउलस्स अह्माण वि सलिलबिन्दुदो भविस्सदि ' त्ति । [हला बुद्धिमतिके, भण मम वचनेन प्रियसखीं सुभद्राम्—' वत्साया उत्तरायाश्चतुर्थो मास प्रतिपन्नस्य गर्भस्य । तदेन कुलप्रतिष्ठापक सावधान रक्ष कदापीतः परलोकगतस्य श्वशुरकुलस्यास्माकमपि सलिलबिन्दुदो भविष्यति' इति ।]

Moreover, at my bidding you should abide by the word of Nakula, though he is of puerile conduct, is always conceited and has the essence of his heart [hard] like a stone You should *not* follow our track By you, indeed, dear brother,

Forgetting us and your elder brothers with your understanding clarified by learning, and taking your residence even in the house of our co-parceners, or in the family of the Yādavas, or in a forest, should your body be preserved in order to [be able to] offer balls of rice, mixed with tears and accompanied by drops of water, to Pāndu! 25

Go, Jayandhara, you are conjured by the touch of our body You must necessarily tell this [to Sahadeva] without any loss of time

Draupadi—Friend Buddhimatikā, say at my words to my dear friend Subhadrā. [This is] the fourth month since dear Uttarā conceived Therefore, carefully protect this perpetuator of the family [The child to be born] would some time be the giver of drops of water to the family of our father-in-law and to us also!

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१ ' बाल्ये सवर्धितस्य नित्यमभिमानिन ग–ड २ ' अस्मत्सदृश ' ज ३ ' श्रुतिविशदया प्रज्ञया सानुजाश्च ' ज ४ ' क्षीणे पाण्डौ ' ग–ड ५ ' अवण्णसत्ताए० (आपन्नसत्त्वाया) ' ज ६ ' सव्वधा णाविउले त णिक्खिवेसि (सर्वथा नाभिकुले ता निक्षिपसि) ' इति वाक्य पठति ज–पुस्तकमस्य वाक्यस्य स्थाने

युधिष्ठिरः—(सास्रम्) भोः कष्टम् ।

शाखारोधस्थगितवसुधामण्डले मण्डिताशे
पीनस्कन्धे सुसदृशमहामूलपर्यन्तबन्धे ।
दग्धे दैवात् सुमहति तरौ तस्य सूक्ष्माङ्कुरेऽस्मि-
न्नाशाबन्धं कमपि कुरुते छायार्थी जनोऽयम् ॥ २६ ॥

द्रौपदी, साधयेदानीमध्यवसितम् । (कञ्चुकिनमवलोक्य) आर्य जयंधर, अस्मच्छरीरेण शापितोऽसि तथापि न गम्यते ।

कञ्चुकी—(साक्रन्दम्) हा देव पाण्डो, तव सुतानामजातशत्रुभीमार्जुननकुलसहदेवानामयं दारुणः परिणामः । हा देवि कुन्ति, भोजराजभवनपताके,

भ्रातुस्ते तनयेन शौरिगुरुणा श्यालेन गाण्डीविन-
स्तस्यैवाखिलधार्तराष्ट्रनलिनीव्यालोलने दन्तिना ।
आचार्येण वृकोदरस्य हलिनोन्मत्तेन मत्तेन वा
दग्धं त्वत्सुतकाननं ननु मही यस्याश्रयाच्छीतला ॥ २७ ॥

(रुदन्निष्क्रान्तः ।)

Yudhisthira—(*With tears*) Oh, alas!

When a huge tree, that had covered the [entire] circle of the earth by means of the profuseness (*rodhah*) of its branches, that had beautified the quarters, that possessed a stout trunk and was hemmed in all round by strong roots well worthy of itself, is, through [the decree of] Fate, burnt, this person [namely, Draupadī], desirous of shade, is fixing some strange hope on this its minute sprout [that is Uttarā's fœtus] 26

Draupadī, carry out now what has been determined upon (*Looking at the Chamberlain*) Worthy Jayandhara, you are conjured by our body, yet you do not go!

Chamberlain—(*With loud cries*) Alas, lord Pāndu, here a dreadful fate has overtaken your sons, Ajātaśatru, Bhīma, Arjuna, Nakula and Sahadeva Alas, queen Kunti, the banner of the palace of the Bhoja-king

By the son of your brother, the elder brother of Sauri, the brother-in-law of the Gāndīva-wielder, the preceptor of that very Vrkodara who proved to be an elephant for shattering away the lotus-plant in the form of all the sons of Dhrtarāstra—by [such] Plough-holder, either in [a fit of] frenzy (*unmatta*), or under [the influence of] intoxication, has been burnt the

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१ 'पर्यङ्क' ग–द २ 'तत्' द ३ 'तव' ग–द

युधिष्ठिरः—जयधर जयंधर,—

(प्रविश्य) **कञ्चुकी**—आज्ञापयतु देवः ।

युधिष्ठिरः—वक्तव्यमिति ब्रवीमि । न पुनरेतावन्ति भागधेयानि नः । यदि कदाचिद्विजयी स्याद्वत्सोऽर्जुनस्तद्वक्तव्योऽस्मद्वचनाद्भवता ।

हली हेतु सत्यं भवति मम वत्सस्य निधने
तथाप्येष भ्राता सहजसुहृदस्ते मधुरिपो.। ¹
अत: क्रोध: कार्यो न खलु मयि च प्रेम भवता
वनं गच्छेर्मा गा: पुनरकरुणा क्षात्रपदवीम् ॥ २८ ॥

कञ्चुकी—यदाज्ञापयति देव· । (निष्क्रान्तः)

युधिष्ठिर—(अग्निं दृष्ट्वा सहर्षम्) कृष्णे, ननूद्धतशिखाहस्ताहूतास्मद्विधव्यसनिजन समिद्धो भगवान् हुताशन । तत्रेन्धनीकरोम्यात्मान् ।

द्रौपदी— पसीददु पसीददु महाराओ इमिणा अपच्छिमेण पणएण । अह दाव अग्गदो पविसामि [प्रसीदतु प्रसीदतु महाराजोऽनेनापश्चिमेन प्रणयेण । अह ताव-दग्रत प्रविशामि ।]

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forest of your sons, through whose support, as you know (*nanu*), the earth rested cool' 27

(*Goes out weeping*)

Yudhisthira—Jayandhara, Jayandhara

(*Entering*) **Chamberlain**—May Your Majesty command'

Yudhisthira—I Say [this] because it should be said' Not however would our fortunes extend so far' If per-chance my dear brother Arjuna would be victorious, he should be addressed by you at our bidding [thus]

It is true that the Plough-holder has been the cause of my dear brother's [that is, Bhīma's] death Yet he is the brother of your natural friend [Krsnā], the enemy of Madhu Therefore, you should not, indeed, entertain anger [towards him], as also affection towards me' Go to a forest, [but] follow not again the ruthless path of the Ksatriyas' 28

Chamberlain—As Your Majesty commands (*Goes out*)

Yudhisthira—(*Looking at the fire With joy*) Krsnā, just see (*nanu*), the divine fire is enkindled, inviting with its hands of rising flames afflicted people like us Therein I make fuel of myself

Draupadi—May Your Majesty be pleased, be pleased, to grant this (lit with this) last request Let me just enter the fire first

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१ ' यदि च आणिषि ततो ' ज.

युधिष्ठिरः—सहितावेवाभ्युदयमुपभोक्ष्यावहे ।

चेटी—हा भअवन्तो लोअवाला परित्ताअह परित्ताअह । एसो क्खु सोमवंसराएसी राअसूअसतप्पिदहव्ववाहो खण्डवसंतप्पिदहुदवहस्स किरीडिणो जेट्ठो भादा सुग्गहीदणामेओ महाराअजुहिट्ठिरो । एसा वि पाञ्चालराअतणआ देवी वेदिमज्झसभवा जण्णसेणी । दुवे वि णिक्करुणजलणस्स प्पवेसेण इन्धणीहोन्ति । कध ण को वि परित्ताअदि (तयोरग्रत पतित्वा ।) किं ववसिदं देवीए देवेण अ ।
[हा भगवन्तो लोकपालाः, परित्रायध्व परित्रायध्वम् । एष खलु सोमवशराजर्षी राजसूयसतर्पितहव्यवाह. खाण्डवसतर्पितहुतवहस्य किरीटिनो ज्येष्ठो भ्राता सुगृहीतनामधेयो महाराजयुधिष्ठिर । एषापि पाञ्चालराजतनया देवी वेदिमध्यसभवा याज्ञसेनी । द्वावपि निष्करुणज्वलनस्य प्रवेशेनेन्धनीभवत. । तत् परित्रायध्वमार्याः, परित्रायध्वम् । कथ न कोऽपि परित्रायते । (तयोरग्रत पतित्वा ।) किं व्यवसित देव्या देवेन च ।]

युधिष्ठिरः—अयि बुद्धिमतिके, यद्वत्सलेन प्रियानुजेन विना सदृश तत् । उत्तिष्ठोत्तिष्ठ भद्रे उदकमुपानय ।

(चेटी तथा करोति)

युधिष्ठिरः—(पादौ प्रक्षाल्योपस्पृश्य च ।) एष तावत् सलिलाञ्जलिर्गाङ्गेयाय भीष्माय गुरवे । अयं प्रपितामहाय शान्तनवे । अयमपि पितामहाय विचित्रवीर्याय । (साम्प्रम्)तातस्याधुनावसर । अयं तावत् स्वर्गस्थिताय सुगृहीतनाम्ने पित्रे पाण्डवे ।

Yudhısthıra—Let us enjoy the good fortune just in each other's company ?

Maid—Alas, divine guardians of quarters, save, [oh] save Here, indeed, His Majesty Yudhısthıra, a royal sage of the lunar race, who had gratified the fire by [performing] the Rājasūya sacrifice, who is the eldest brother of Kırīṭın that satisfied the fire by [offering him] the Khāndava forest and whose name it is meritorious to utter, here also Queen Yājñasenī, the daughter of the Pāñcāla king, who sprang from the middle of the sacrifical altar,—even both [of these] are becoming fuel to the rūthless fire by entering it ! Therefore, save, Worthy Sirs, save ! How, nobody is coming to the rescue ! (*Falling in front of them*) What has been commenced by the Queen and Your Majesty?

Yudhısthıra—O Buddhımatıkā, [I have commenced] what is proper in the bereavement of an affectionate, dear young brother Get up, get up, good woman, bring me [some] water

(*The maid does so*)

Yudhısthıra—(*Having washed his feet and sipped water*) This cavityful of water [I] first [offer] to the worthy

अद्यप्रभृति वारीदमस्मत्तो दुर्लभं पुनः ।
तात माद्र्यम्बया सार्धं मया दत्तं निपीयताम् ॥ २९॥

एतज्जलं जलजनीलविलोचनाय
भीमाय भोस्तव ममाप्यविभक्तमस्तु ।
एकं क्षणं विरम वत्स पिपासितोऽपि
पातुं त्वया सह जवादयमागतोऽस्मि ॥ ३० ॥

अथवा सुक्षत्रियाणां गतिमुपगतं वत्समहमुपगतोऽप्यकृती द्रष्टुम्। वत्स भीमसेन,

मया पीतं पीतं तदनु भवताम्बास्तनयुगं
मदुच्छिष्टैर्वृत्तिं जनयसि रसैर्वत्सलतया ।
वितानेष्वप्येवं तव मम च सोमे विधिरभू-
न्निवापाम्भः पूर्वं पिबसि कथमेवं त्वमधुना ॥ ३१ ॥

(*guruh*) Bhīsma, the son of Gangā and Śantanu, our great-grand-father This also [I offer] to our grand-father, Vicitravīrya (*With tears*) Now is the turn of our father! This again to father Pāndu, of meritorious name, who is [now] residing in heaven

From to-day, this water would be difficult [for you] to obtain from us! [O] father, let [it] be drunk [by you] in company with mother Mādrī, as it is by me offered! 29

This water [I offer] to Bhīma, of eyes dark like a [blue] lotus O let it remain undivided [to be presently drunk jointly] by you [Bhīma], and also by me Wait for one moment, dear brother, though thirsty Here I come with speed to drink it in your company! 30

Or rather, I would not be blessed enough to see my dear brother, though I followed him, [my brother] who must have reached a place reserved for excellent Kstriyas Dear brother Bhīmasena,

I [first] sucked mother's pair of breasts, after that you sucked [it] Out of affection [for me] you used to make your living by means of liquids that remained after I had partaken of them Even in sacrifices such was the procedure between you and me in [the matter of drinking] Soma [But] how, now, do you thus drink the funeral water first? 31

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१ 'नस्य' ज २ 'भीमप्रियस्य मम चा०' ज

कृष्णे, त्वमपि देहि सलिलाञ्जलिम्।

द्रौपदी—हञ्जे, बुद्धिमदिए, उवणेहि मे सलिलम्। [हञ्जे बुद्धिमतिके, उपनय मे सलिलम्।]

(चेटी तथा करोति)

द्रौपदी—(उपसृत्य जलाञ्जलिं पूरयित्वा) महाराअ, कस्स सलिलं देम्हि। [महाराज, कस्य सलिलं ददामि।]

युधिष्ठिरः—

तस्मै देहि जलं कृष्णे सहसा गच्छते दिवम्।
अम्बापि येन गान्धार्या[१] रुदितेषु सखीकृता ॥३२॥

द्रौपदी—णाह भीमसेण, परिअणोवणीदं उदअं सग्गगदस्स दे पादोदअं भोदु। [नाथ भीमसेन, परिजनोपनीतमुदकं स्वर्गगतस्य ते पादोदकं भवतु।]

युधिष्ठिरः—फाल्गुनाग्रज,

असमाप्तप्रतिज्ञेऽपि[२] याते त्वयि महाभुजे।
मुक्तकेश्यैव दत्तस्ते प्रियया सलिलाञ्जलिः ॥३३॥

द्रौपदी—उट्ठेहि महाराअ, दूरं गच्छदि दे भादा। [उत्तिष्ठ महाराज, दूरं गच्छति ते भ्राता।]

Krsnā, you also give a cavity-ful of water

Draupadī—Dear Buddhimatikā, bring me water

(*The maid does so*)

Draupadī—(*Approaching and filling the cavity, formed by joining her two hands, with water*) Your Majesty, to whom shall I offer water?

Yudhisthira—

To him offer the water, [O] Krsnā, who, as he was departing for heaven, made even our mother a companion of Gāndhārī in lamentations! 32

Draupadī—My lord Bhīmasena, let this water offered by a servant, serve as the water for [washing] feet to you who are in heaven!

Yudhisthira—Elder brother of Phālguna,

You of long arms, having gone away, though your vow was [yet] unfulfilled, a cavity-ful of water is offered you by your beloved even with her hair [still] loose! 33

Draupadī—Get up, Your Majesty! Your brother is going ahead

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१ 'गान्धारीरुदितेन' ज. २ 'अस्तं' गते, ड.

युधिष्ठिरः—(दक्षिणाक्षिस्पन्दन सूचयित्वा।) पाञ्चालि, निमित्तानि मे कथयन्ति संभावयिष्यसि वृकोदरमिति।

द्रौपदी—महाराअ, सुणिमित्त भोदु। [महाराज, सुनिमित्त भवतु।]

(नेपथ्ये कलकल·)

(प्रविश्य सभ्रान्त.) **कञ्चुकी**—परित्रायता परित्रायता महाराजः। एष खलु दुरात्मा कौरवापसद क्षतजाभिषेकपाटलिताम्बरशरीर समुच्छ्रितदिग्घभीषणगदाश निरुद्यतकालदण्ड इव कृतान्तोऽत्रभवती पाञ्चालराजतनयामितस्तत: परिमार्गमाण इत एवाभिवर्तते।

युधिष्ठिरः—हा देव, ते निर्णयो जात·। हा गाण्डीवधन्वन्। (मुह्यति)

द्रौपदी—हा अज्जउत्त, हा मम सअंवरसअंगाहदुल्ललिद, पिअं भादुअ सभावेसि ण उण महाराअं इम दासजण अ। [हा आर्यपुत्र, हा मम स्वयवरस्वयग्राहदुर्ललित, प्रिय भ्रातर सभावयसि। न पुनर्महाराजमिम दासजन च।] (मोहमुपगता)

युधिष्ठिरः—हा वत्स सव्यसाचिन्, हा त्रिलोचनाङ्गनिष्पेषमल्ल, हा निवीतकवचोद्धरणनिष्कण्टकीकृतामरलोक, बदर्याश्रममुनिद्वितयितापस, हा द्रोणाचार्य-

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Yudhisthira—(*Gesticulating the throbbing of the right eye*) Pāñcālī, [good] omens proclaim to me that you will [soon] honour Vrkodara [by going near him]

Draupadi—Your Majesty, may it turn out to be an auspicious omen!

(*A noise behind the curtain*)

(*Entering in excitement*) **Chamberlain**—May Your Majesty protect, [oh] protect Here indeed, the wicked-souled wretch of a Kaurava, with his garment and body reddened on account of a bath in blood and with his bloody (lit smeared) dreadful mace upraised, [looking] like [the god of] Death [himself] with his destructive club up-lifted, is advancing even here, searching for the Pāñcāla princess here and there

Yudhisthira—Ah, Fate, your decision is declared! Alas, [O you] who wielded the Gāndīva as your bow! (*Faints*)

Draupadi—Alas, my lord, alas, [you] who were so much humoured by me by means of voluntary acceptance [as my husband] at the ceremony of my personal choice [of husband], you honour your dear brother [Bhīmasena, by following him], but not His Majesty and this your servant [namely, myself]! (*Loses consciousness*)

Yudhisthira—Alas, my dear brother, Savyasācin, alas, wrestler who pounded the body of the three-eyed [god viz Śiva], alas, [you] who cleared the world of immortals of all

प्रियशिष्य, हा अस्त्रशिक्षाबलपारितोषितगाङ्गेय, हा राधेयकुलकमलिनीप्रालेयवर्ष, हा गन्धर्वनिर्वासितदुर्योधन, हा पाण्डवकुलकमलिनीराजहंस,

ता वत्सलामनभिवाद्य विनीतमम्बा
गाढं च मामनुपगुह्य मयाप्यनुक्तः।
एतां स्वयंवरवधूं दयितामदृष्ट्वा
दीर्घप्रवासमयि तात कथं गतोऽसि ॥ ३४ ॥

(मोहमुपगतः)

कञ्चुकी—भो कष्टम्। एष कौरवाधमो यथेष्टमित एवाभिवर्तते सर्वथा सम्प्रत्ययमेव कालोचितः प्रतीकारः। चितासमीपमुपनयाम्यत्रभवतीं पाञ्चालराजतनयाम्। अहमप्येवमेवानुगच्छामि। (चेटीं प्रति) भद्रे, त्वमपि देव्या भ्रातरं धृष्टद्युम्नं

enemies (lit thorns) by exterminating the Nivātakavacas, alas, [you] who are the second ascetic from among the two sages [practising penance] at the Badarīhermitage, alas, [you] the beloved pupil of Dronācārya, alas, [you] who pleased the son of Gangā [that is, Bhīsma] by means of your proficiency in the training in missiles, alas, [you who proved to be] the shower of snow to the lotus-plant in the form of the family of the son of Rādhā [that is, Karna], alas, [you] who rescued Duryodhana from the Gardharvas, alas, [you] who were the royal swan in the lotus-pond in the form of the family of the Pāndavas,

Without having bowed respectfully to that affectionate mother [of ours], without having embraced me closely and while [yet] unaddressed [any words or fare-well] by even me, and without having seen this beloved, your bride in her personal choice [of husband], how is it, dear brother, that you have started on [this] long journey? *(Faints away)* 34

Chamberlain—Oh alas! This wretch of a Kaurava is advancing even here exactly as it pleases him (*yatheṣṭam*) This alone is by all means the remedy suitable for the occasion now I shall take her ladyship, the Pāñcāla princess in the vicinity of the pyre I also shall follow them just in this way *(To the maid)* Good girl, you also go to the Queen's brother, Dhrstadyumna, or to Nakula and Sahadeva

१ 'सर्वथायं प्रवेशकालः।' ज.

नकुलसहदेवौ वाऽवाप्नुहि । अथ वा एवमवस्थिते महाराजेऽस्तमितयोर्भीमार्जुनयो. कुतोऽत्र परित्राणाशा ।

चेटी—परित्ताहअ परित्ताहअ अज्जा । [परित्रायध्व परित्रायध्वमार्या. ।]

(नेपथ्ये । कलकलानन्तरम्)

भो भोः, समन्तपञ्चकसंचारिणः क्षतजासवमत्तयक्षराक्षसपिशाचगृध्रजम्बूकवायसभूयिष्ठा विरलयोधपुरुषा , कृतमस्मद्दर्शनत्रासेन । कथयत कस्मिन्नुद्देशे याज्ञसेनी संनिहिता । कथयाम्युपलक्षण तस्या· ।

ऊरु करेण परिघट्टयतः सलीलं
दुर्योधनस्य पुरतोऽपहृताम्बरा या ।
दु.शासनेन कचकर्षणभिन्नमौलि
सा द्रौपदी कथयत क्व पुन प्रदेशे ॥३५॥

कञ्चुकी—हा देवि यज्ञवेदिसंभवे, परिभूयसे संप्रत्यनाथा कुरुकुलकलङ्केन ।

युधिष्ठिरः—(सहसोत्थाय) पाञ्चालि, न भेतव्यं न भेतव्यम् । (ससंभ्रमम्)

[for protection]. Or rather, while His Majesty is reduced to this condition and when Bhīma and Arjuna have ceased to exist, whence can there be [any] hope of protection here?

Maid—Save, [oh] save, worthy Sirs!

(*Behind the curtain After a noise*)

O you, thinned fighting people, wandering about the Samantapañcaka and densely mixed (*bhūyiṣṭha*) with the Yakṣas, demons, goblins, vultures, jackals and crows [all] intoxicated with the beverage of blood, enough of being distressed at our sight Tell [me] in which region Yājñasenī is present I tell you her characteristic mark

[She], who was deprived of her garment in the presence of Duryodhana while he was sportively patting his thigh with his hand, and whose braid was dishevelled by Duśśāsana as he dragged her by the hair—tell [me], then (*punah*), in which region that Drupadī is! 35

Chamberlain—Alas, Queen born of the sacrificial altar, having no protector you will now be insuleted by this stain on the Kuru-family!

Yudhisthira—(*Getting up all at once*) Pāñcālī, be not afraid! (*With excitement*) Holloa, who is here, who? Bring my bow with the quiver. [You] wicked-souled, accursed Duryodhana, come on, come on I shall remove

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१ ' ऊरू ' ग–द २ ' दु शासनस्य करकर्षणभिन्नमौलि ' ग–द.

कः कोऽत्र भोः । सनिषङ्गं मे धनुरुपनय । दुरात्मन् दुर्योधनहतक, आगच्छागच्छ । अपनयामि ते गदाकौशलसंभृतं भुजदर्पं शिलीमुखासारेण । अन्यच्च रे कुरुकुलाङ्गार,

प्रियमनुजमपश्यंस्तं जरासंधशत्रुं
कुपितहरकिरातद्वेषिणं तं च वत्सम् ।
त्वमिव कठिनचेताः प्राणितुं नास्मि शक्तो
न तु पुनरपहर्तुं बाणवर्षैस्तवासून् ॥३६॥

(ततः प्रविशति गदापाणिः क्षतजसिक्तसर्वाङ्गो भीमसेनः)

भीमसेनः—ननु भोः समन्तपञ्चकसंचारिणः सैनिकाः, कोऽयमावेगः ।

रक्षो नाहं न भूतं रिपुरुधिरजलाह्लादिताङ्गः प्रकामं
निस्तीर्णोरुप्रतिज्ञाजलनिधिगहनः क्रोधनः क्षत्रियोऽस्मि ।
भो भो राजन्यवीराः[1] समरशिखिशिखादग्धशेषाः कृतं व-
स्त्रासेनानेन लीनैर्हतकरितुरगान्तर्हितैरास्यते किम्[2] ॥३७॥

कथयन्तु भवन्तः कस्मिन्नुद्देशे पाञ्चाली तिष्ठति ।

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your pride of [the strength of] arms, augmented by skill in [the use of] the mace, by means of a shower of sharp arrows And, moreover, O charcoal [that is, dark spot] to the Kuru-family!

Not seeing that beloved younger brother, the killer of Jarāsandha, and that [other] dear brother, the enemy of the enraged hunter in the form of Hara, I am not able, like you, who are [so] hard-hearted, to [continue to] live, but not [that I am not able] to deprive you of your life with showers of arrows! 36

(*Then enters Bhīmasena, mace in hand, with all limbs smeared with blood*)

Bhimasena—Why, you soldiers wandering about the Samantapañcaka, what [means] this excitement?

I am neither a demon, nor a ghost [But] I am [only] a passionate Ksatriya, whose limbs are thoroughly cooled by the water in the form of his enemy's blood and who has [now] completely (*nir*) crossed over the vast (*gahana*) ocean of his great vow O you princely warriors, survivors of those that were burnt in the flames of the fire of war, away with this distress of yours Why do you lie crouchingly, screened by [the bodies of the] elephants and horses slain? 37

May you tell [me] in which region Pāñcālī is staying?

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१ 'मल्लम्' ज २ 'यत्' ज.

द्रौपदी—(लब्धसंज्ञा) परित्ताअदु परित्ताअदु महाराओ। [परित्रायतां परित्रायतां महाराजः ।]

कञ्चुकी—देवि पाण्डुस्नुषे, उत्तिष्ठोत्तिष्ठ। संप्रति झटिति चिताप्रवेश एव श्रेयान्।

द्रौपदी—(सहसोत्थाय) कहं ण संभावेमि अज्जवि चिदासमीवम्। [कथं न संभावयाम्यद्यापि चितासमीपम्।]

युधिष्ठिरः—क कोऽत्र भो। सनिषङ्गं धनुरुपनय। कथं न कश्चित् परिजनः। भवतु। बाहुयुद्धेनैव दुरात्मानं गाढमालिङ्ग्य ज्वलनमभिपातयामि। (परिकरं बध्नाति)

कञ्चुकी—देवि पाण्डुस्नुषे, संयम्यन्तामिदानीं नयनपथावरोधिनो दुःशासनावकृष्टा मूर्धजाः। अस्तमिता संप्रति प्रतीकाराशा। द्रुतं चितासमीपं संभावय।

युधिष्ठिरः—कृष्णे, न खल्वनिहते तस्मिन् दुरात्मनि दुर्योधने संहर्तव्याः केशाः।

भीमसेनः—पाञ्चालि, न खलु मयि जीवति संहर्तव्या दुःशासनविलुलिता वेणिरात्मपाणिना। तिष्ठतु तिष्ठतु। स्वयमेवाहं संहरामि।

(द्रौपदी भयादपसर्पति)

Draupadī—(*Regaining consciousness*) May Your Majesty protect [me], protect [me]!

Chamberlain—My Queen, daugther-in-law of Pāṇḍu get up, get up. Now, quick entrance into the pyre itself is better [for you].

Draupadī—(*Rising at once*) How is it that I yet do not honour the vicinity of the pyre [by going there]?

Yudhisthira—Holloa, who is here, who? Bring the bow along with the quiver. How, none of the attendants is here! Well! Having closely pressed the villain in a fight with arms, I shall throw him into the fire. (*Girds up his loins*)

Chamberlain—My Queen, daughter-in-law of Pāndu, let your hair, which were [formerly] pulled by Duśśāsana, be now tied up, as they are obstructing the vision of your eyes! The hope of retaliation has now vanished! Quickly proceed to the vicinity of the pyre.

Yudhisthira—Krsnā, not, indeed, should your hair be tied up when that villain Duryodhana is not [yet] killed.

Bhimasena—Pāñcālī, not, indeed, should the braid, disordered by Duśśāsana be tied up by your own hand, while I am alive. Let it be [as it is], let it be. I shall myself personally tie it up.

(*Draupadī moves away in terror*)

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1 '°युद्धेन राभावनविहस्तमेन ' ज.

भीमसेनः—तिष्ठ तिष्ठ भीरु, क्वाधुना गम्यते । (केशेषु ग्रहीतुमिच्छति)

युधिष्ठिरः—(वेगाद्भीममालिङ्ग्य) दुरात्मन्, भीमार्जुनशत्रो, सुयोधनहतक,

आशैशवादनुदिनं जनितापराधो
मत्तो बलेन भुजयोर्हतराजपुत्र ।
आसाद्य मेऽन्तरमिदं भुजपञ्जरस्य
जीवन् प्रयासि न पदात् पदमद्य पाप ॥३८॥

भीमसेनः—कथमार्यं सुयोधनशङ्कया क्रोधान्निर्दयं मामालिङ्गति । आर्य, प्रसीद प्रसीद ।

कञ्चुकी—(उपसृत्य । सहर्षम्) महाराज, वर्धसे । अयं खल्वायुष्मान् भीमसेन सुयोधनक्षतजारुणीकृतसकलशरीरो दुर्लक्ष्यव्यक्तिः । अलमधुना संदेहेन ।

चेटी—देवि, णिवट्टीअदु णिवट्टीअदु । एसो क्खु पूरिदपडिण्णाभारो णाहो दे वेणीसंहारं कादुं तुमं एव्व अण्णेसेदि [देवि, निवर्त्यतां निवर्त्यताम् । एष खलु पूरितप्रतिज्ञाभारो नाथस्ते वेणीसंहारं कर्तुं त्वामेवान्विष्यति ।]

Bhimasena—Stay, [oh] stay, [you] timid woman, where are you going now? (*Desires to grasp her by her hair*)

Yudhisthira—(*Having clasped Bhima with impetuosity*) Evil-souled one, killer of Bhīma and Arjuna, accursed Suyodhana!

Having fallen within the enclosure of the cage of my arms, you will not, [O] sinner, go away alive [even] a single step to-day-[you] who, from your very childhood, have done us wrong day after day, who are intoxicated with the strength of your arms and who have killed the princes [namely, Bhīma and Arjuna] 38

Bhimasena—How, my noble brother is through rage mercilessly clasping me, suspecting me to be Suyodhana My noble brother, be pleased, be pleased

Chamberlain—(*Approaching With joy*) Your Majesty, you are to be congratulated Here, indeed, is long-lived Bhīmasena, whose entire body is reddened with the blood of Suyodhana and whose personality can [therefore] be with difficulty recognised! Away with doubt now

Maid—My Queen, turn back, turn back. Here, indeed, your lord who has carried out the responsibility of his vow, is hunting just after you in order to effect the tying of your hair

द्रौपदी—हञ्जे, किं मं अलिअवअणेहिं आसासेसि ।¹ [हञ्जे, किं मामलीकवच-नैराश्वासयसि ।]

युधिष्ठिरः—जयंधर, अपि सत्यं नायमनुजद्वेषी मम वैरी दुर्योधनहतकः ।

भीमसेनः—देव, अजातशत्रो, भीमार्जुनगुरो, कुतोऽद्यापि दुर्योधनहतक । मया हि तस्य दुरात्मनः

भूमौ क्षिप्तं शरीरं निहितमिदमसृक्चन्दनाभं निजाङ्गे
लक्ष्मीरार्ये निषिक्ता चतुरुदधिपयःसीमया सार्धमुर्व्या ।
भृत्या मित्राणि योधा कुरुकुलमखिलं दग्धमेतद्रणाग्नौ
नामैकं यद्ब्रवीषि क्षितिप तदधुना धार्तराष्ट्रस्य शेषम् ॥ ३९ ॥

(युधिष्ठिरः स्वैरं मुक्त्वा भीममवलोकयन्नश्रूणि प्रमार्जयति ।)

भीमसेनः—(पादयोः पतित्वा) जयत्वार्यः ।

युधिष्ठिरः—वत्स, बाष्पजलान्तरितनयनत्वान्न पश्यामि ते मुखचन्द्रम् । कथय कच्चिज्जीवति भवान् समं किरीटिना ।

Draupadi—Dear, why do you console me with false words?

Yudhisthira—Jayandhara, is it true that is not my enemy the accursed Duryodhana, the killer of my younger brother?

Bhimasena—Your Majesty, Ajātaśatru, elder brother of Bhīma and Arjuna, whence can there be the accursed Duryodhana even now? For, by me, of that wicked-souled man,

The body was thrown on the ground, the blood, resembling sandal ointment, was applied to my own body, the royal splendour, along with the earth bounded by the waters of the four oceans, has been devolved upon my noble brothers, the servants, friends, warriors, [and] the whole of this Kuru family—[all these] have been burnt in the fire of war That name alone, which you utter, is, [O] King, what now remains of [that] son of Dhṛtarāṣṭra! 39

(*Yudhisṭhira slowly lets him off and looking at Bhīma wipes away his tears*)

Bhimasena—(*Falling at his feet*) **May victory attend my noble brother!**

Yudhisthira—Dear brother, owing to my eyes being covered with tears I cannot see the moon of your face. Tell [me] whether you are alive along with Kiriṭin.

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 १ 'निषण्णा' ग–द–ज

भीमसेनः—निहतसकलरिपुपक्षे त्वयि नराधिपे, जीवति भीमोऽर्जुनश्च

युधिष्ठिरः—(पुनर्गाढमालिङ्ग्य ।) तात भीम,

रिपोरास्तां तावन्निधनमिदमाख्याहि शतशः
प्रियो भ्राता सत्यं त्वमसि मम योऽसौ बकरिपुः ।

भीमसेनः—आर्य, सोऽहम् ।

युधिष्ठिरः—

जरासंधस्योरःसरसि रुधिरासारसलिले
तटाघातक्रीडाललितमकर सयति भवान् ॥ ४० ॥

भीमसेनः—आर्य स एवाहम् । तन्मुञ्चतु मामार्यः क्षणमेकम् ।

युधिष्ठिरः—किमपरमवशिष्टम् ।

भीमसेनः—सुमहदवशिष्टम् । संयच्छामि तावदनेन सुयोधनशोणितोक्षितेन पाणिना पाञ्चाल्या दुःशासनावकृष्टं केशहस्तम् ।

युधिष्ठिरः—गच्छतु भवान् । अनुभवतु तपस्विनी वेणीसंहारमहोत्सवम् ।

Bhimasena—When you have become King with the party of all your enemies killed, Bhīma lives and Arjuna also

Yudhisthira—(*Again embracing him closely*) Dear Bhīma!

Let alone the destruction of the enemy for a while (*tāvat*) Tell me this a hundred times. Are you really my dear brother, he, who was the killer of Baka? **40 a b**

Bhimasena—My noble brother, I am he!

Yudhisthira—

Are you [really the same, who] in [one] battle [proved to be] the crocodile, wanton (*lalita*) in the sport of dashing against the banks, in the lake of Jarāsandha's chest, where water was [supplied by] a stream of blood? **40 c d**

Bhimasena—Noble brother, I am the same. May, then, my noble brother release me for one moment

Yudhisthira—What else has remained [to be yet done]?

Bhimasena—A very great thing has remained! I shall just tie up Pāñcālī's mass of hair, which was [formerly] pulled by Duśśāsana, with this hand [of mine] which is wet with Suyodhana's blood!

Yudhisthira—May you go! Let the poor woman experience the tying of her hair!

भीमसेनः—(द्रौपदीमुपसृत्य) देवि पाञ्चालराजतनये, दिष्ट्या वर्धसे रिपुकुलक्षयेण । अलमलमेवंविधं मामालोक्य त्रासेन ।

कृष्टा येनासि राज्ञा सदसि नृपशुना तेन दुःशासनेन
स्त्यानान्येतानि तस्य स्पृश मम करयोः [1]पीतशेषाण्यसृञ्जि ।
कान्ते राज्ञ कुरूणामपि रुधिरमिदं मद्गदाचूर्णितोरो-
[2]रङ्गेष्वङ्गेषु सक्तं तव [3]परिभवजस्यानलस्योपशान्त्यै ॥ ४१ ॥

बुद्धिमतिके, क्व सा भानुमती योपहसति पाण्डवदारान् । भवति यज्ञवेदिसंभवे,-

द्रौपदी—आणवेदु णाहो । [आज्ञापयतु नाथः ।]

भीमसेनः—स्मरति भवती यत्तन्मयोक्तम् । ('चञ्चद्भुज-' (१।२१) इत्यादि पठति ।)

द्रौपदी—णाह, ण केवलं सुमरामि । अणुहवामि अ णाहस्स प्पसादेण । [नाथ, न केवलं स्मरामि । अनुभवामि च नाथस्य प्रसादेन ।]

भीमसेनः—(वेणीमवधूय) भवति, संयम्यतामिदानीं धार्तराष्ट्रकुलकालरात्रि-र्दुःशासनविलुलितेयं वेणी ।

Bhimasena—My Queen, princess of Pāñcāla, you are happily to be congratulated upon the destruction of our enemy's family Away, away, [then] with distress at seeing me in this condition!

Touch this coagulated blood on my hands, the remnant of what I have drunk, of that notorious (*tena*) Duśśāsana, the brute of a man, by whom you were [formerly] dragged in the assembly of kings Here, my beloved, is also the blood of the king of the Kurus, whose thighs were pounded by my mace, sticking to every limb [of mine] in order to extinguish the fire, arising from your insult 41

Buddhimatikā, where is that Bhānumatī, who mocks at the wife of the Pāṇḍavas? Honoured [Draupadī], sprung from sacrificial altar!

Draupadi—May my lord command

Bhimasena—Does your ladyship remember what I said? (*Recites* I 21 'Bhīma will decorate etc')

Draupadi—My lord, not only do I remember [it], but am also (*ca*) experiencing [it] through my lord's favour!

Bhimasena—(*Shaking her braid*) Honoured lady, let this braid, dishevelled by Duśśāsana [which proved to be] the

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१ '°मतिसरसमिद' ज २ 'रङ्गेऽङ्गेऽसृङ् निषक्तं' ज ३ 'रिपुजनितस्यान°' ज

द्रौपदी—णाह, विसुमरिदह्मि एदं वावारम्। णाहस्स प्पसादेण पुणो वि सिक्खिस्सम्। [नाथ, विस्मृतास्म्येतं व्यापारम्। नाथस्य प्रसादेन पुनरपि शिक्षिष्ये।]

(भीमसेनो वेणीं बध्नाति।)

(नेपथ्ये) महासमरानलदग्धशेषाय स्वस्ति भवतु राजन्यकुलाय।

क्रोधान्धैर्यस्य मोक्षात् क्षतनरपतिभिः पाण्डुपुत्रैः कृतानि
प्रत्याशं मुक्तकेशान्यतुलभुजबलैः पार्थिवान्तःपुराणि।
कृष्णायाः केशपाशः कुपितयमसखो धूमकेतुः कुरूणां
सोऽयं बद्धः प्रजानां विरमतु निधनं स्वस्ति राज्ञां कुलेभ्यः ॥ ४२ ॥

युधिष्ठिरः—देवि, एष ते मूर्धजानां संहारोऽभिनन्दितो नभस्तलचारिणा सिद्धजनेन। (ततः प्रविशतः कृष्णार्जुनौ)

कृष्णः—(युधिष्ठिरमुपगम्य), विजयतां निहतसकलारातिमण्डलः सानुजो युधिष्ठिरः।

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night of destruction to the family of Dhṛtarāṣṭra's sons, be now tied up

Draupadī—My lord, I have forgotten this business I shall learn it even again through my lord's favour

(*Bhīmasena ties up her braid of hair*)

(*Behind the curtain*) May happiness attend the princely families that have remained from being burnt in the fire of the great war

Here is tied Kṛṣṇā's mass of hair, the friend of enraged Yama and the [portentous] comet to the Kurus—[the mass of hair] through whose unloosening the sons of Pāṇḍu, of matchless strength of arms, being blinded with rage, slew [numerous] kings and forced in every quarter [ladies in] royal harems to unloosen their hair! Let [therefore] the destruction of subjects [now] cease May happiness attend the families of kings! **42**

Yudhiṣṭhira—My Queen, here the tying of your hair is greeted by the Siddha-folk, moving along the expanse of the sky

(*Then enter Kṛṣṇa and Arjuna*)

Kṛṣṇa—(*Approaching Yudhiṣṭhira*) May victory attend Yudhiṣṭhira, in company with his younger brothers—[Yudhiṣṭhira] who has the group of all his enemies killed!

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१ 'चेटी' ग–द २ 'कुरनरपतिभि' ग–द ३ '०न्यनुदिनमधुना०' ज
४ 'दिष्ट्या' ज

अर्जुन—जयत्वार्यः ।

युधिष्ठिरः—(विलोक्य) अये भगवान् पुण्डरीकाक्षो वत्सश्च किरीटी । भगवन् अभिवादये । (किरीटिनं प्रति) एहि एहि वत्स । (अर्जुनः प्रणमति)

युधिष्ठिरः—(वासुदेवं प्रति) देव, कुतस्तस्य विजयादन्यच्चस्य भगवान् पुराणपुरुषो नारायण स्वयं मङ्गलान्याशास्ते ।

कृतगुरुमहदादिक्षोभसम्भूतमूर्तिं
गुणिनमुदयनाशस्थानहेतुं प्रजानाम् ।
अजममरमचिन्त्यं चिन्तयित्वापि न त्वा[1]
भवति जगति[2] दुःखी किं पुनर्देव दृष्ट्वा ॥ ४३ ॥

(अर्जुनमालिङ्ग्य) वत्स, परिष्वजस्व माम् ।

कृष्णः—महाराज युधिष्ठिर,

Arjuna—May victory attend my noble brother!

Yudhisthira—(*Observing*) Oh, [here have arrived] the divine Lotus-eyed [Lord] and my dear, brother Kirīṭin! Divine [Lord], I bow to you (*To Kirīṭin*) Come on, come on, my dear brother (*Arjuna bows*)

Yudhisthira—(*To Vāsudeva*) Lord, whence can there arise anything else than victory to him whom the divine ancient Man, Nārāyana, blesses with auspicious things?

In this world, [O] God, [a person] feels not misery after even contemplating you, what, then, after [actually] seeing [you, as I have done]—[you] whose form springs from the disturbance of [that primordial matter viz Prakrti], which gives rise to evolved products [such as] the great *Mahat* and others, who, as characterised by the [three] qualities, are the cause of the creation, destruction and sustentation of [all] created beings and who are unborn, immortal and inconceivable! 43

(*Embracing Arjuna*) Dear brother, embrace me

Krsna—Your Majesty Yudhistira,

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१ ' °यित्वा भवन्त ' ग–द   २ ' जगदसुख ' ग–द

व्यासोऽयं भगवानमी च मुनयो वाल्मीकिरामादयो
धृष्टद्युम्नमुखाश्च सैन्यपतयो माद्रीसुताधिष्ठिता ।
प्राप्ता मागधमत्स्ययादवकुलैराज्ञाविधेयैः समं
स्कन्धोत्तम्भिततीर्थवारिकलशा राज्याभिषेकाय ते ॥ ४४ ॥

अहमपि चार्वाकेण रक्षसा व्याकुलीकृतं भवन्तमुपलभ्यार्जुनेन सह त्वरिततरमायात

युधिष्ठिरः—कथं चार्वाकेण रक्षसा वयमेव विप्रलब्धाः ।

भीमसेनः—(सरोषम्) क्वासौ धार्तराष्ट्रसखो राक्षस पुण्यजनापसदो येनार्यस्य महाश्चित्तविभ्रम. कृत ।

कृष्णः—निगृहीत· स दुरात्मा नकुलेन । तत् कथय महाराज, किमस्मात् परं समीहित सपादयामि ।

Here have arrived for your coronation, the divine Vyāsa and the sages, Vālmīki [Paraśu-] Rāma and others, and the commanders of the army, headed by Dhrstadyumna and led by the sons of Mādrī, along with the obedient-to-command families of the Māgadhas, Matsyas and Yādavas, carrying on their shoulders pitchers of water from holy places 44

And I also came along with great haste in Arjuna's company, on learning that you have been put in distress by the demon Cārvāka

Yudhisthira—How, [it is strange] we were thus deluded by demon Cārvāka!

Bhimasena—Where is that demon, the friend of the son of Dhrtarāstra, wretch of a holy man, who created great distraction of mind in my noble brother?

Krsna—That villain has been seized by Nakula Then tell [me], Your Majesty, what desire [of yours], further than this shall I accomplish.

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१ अस्य श्लोकस्य स्थाने ' एते खलु भगवन्तो व्यासवाल्मीकिजामदग्न्यजाबालिप्रभृतयो महर्षय कल्पिताभिषेकमङ्गला नकुलसहदेवसात्यकिप्रमुखाश्च सेनापतयो यादवमत्स्यमागधकुलसंभवाश्च राजकुमारा स्कन्धोत्तम्भिततीर्थवारिकलशास्तवाभिषेकं धारयन्ति ' इति गद्यमायाति लोचनविस्मय ग-द पुस्तकयो

युधिष्ठिरः—न किंचिन्न ददाति भगवान् प्रसन्नः । अहं तु पुरुषसाधारणया बुद्ध्या संतुष्यामि । न खल्वतः परमभ्यर्थयितुं क्षमः । पश्यतु देवः ।

क्रोधान्धैः सकलं हतं रिपुकुलं पञ्चाक्षतास्ते वय
पाञ्चाल्या मम दुर्नयोपजनितस्तीर्णो निकारार्णव ।
त्व देवः पुरुषोत्तमः सुकृतिनं मामादृतो भाषसे
किं नामान्यदतः परं भगवतो याचे प्रसन्नादहम् ॥ ४५ ॥

तथापि प्रीतश्चेद्भगवांस्तदिदमस्तु ।

(भरतवाक्यम्)

अकृपणमरुक्श्रान्तं जीव्याज्जनः पुरुषायुषं
भवतु च भवद्भक्तिर्द्वैतं विना पुरुषोत्तम ।

Yudhisthira—There is nothing which the divine **Lord** does not grant, when [he is] pleased As for myself, I am satisfied, [characterised as I am] with an understanding which is common to [all] men! Indeed, I am not able to request for anything further May the Lord [just] see

The entire family of the enemies has been killed by [us, being] blinded with anger, while we five have continued to be the same, unscathed The ocean of humiliation to Pāñcālī, brought on by my unmoral deeds, has been crossed You, Purusottama, Lord, are speaking with kind regards to me, who am [therefore really so] blessed What else, further than this, can I possibly solicit from the divine Lord, who is pleased [with me]? 45

Yet if the divine Lord is [so] pleased, then let this be!

(*The Actors' Sentence*)

May people live [the full span of] man's life [that is, a hundred years], exempt from wretchedness and unexhausted by illness And may devotion to you, free from division, prevail [in the world], [O] Puruṣot-

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१ ' एव पुण्डरीकाक्ष ' इत्यधिकमत्र ग–द पुस्तकयो   २ ' अकृपणपतिः कामं ' ग–द ३ ' भगवन् भक्तिरद्वैतं विना पुरुषोत्तमे ' ज.

दयितभुवनो विद्वद्बन्धुर्गुणेषु विशेषवित्
सततसुकृती भूयाद्भूपः प्रसाधितमण्डलः ॥ ४६ ॥

कृष्णः—एवमस्तु ।

(निष्क्रान्ताः सर्वे)

इति षष्ठोऽङ्कः

समाप्तमिदं वेणीसंहारं नाम नाटकम्

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tama May the king be loving towards the world, a kinsman to the learned, recogniser of speciality in merits, always performing meritorious deeds and conciliating the circle [of neighbouring princes]! 46

(*All go out*)

END OF ACT VI

Here ends the drama named Veṇīsaṁhāra

भट्टनारायणकृतम्

वेणीसंहारम्

Critical and Explanatory Notes

Notes

ACT I

THE INTRODUCTION

वेणीसंहारम्—This is the title of the play. Grammatically it can be explained as (1) वेण्याः संहारः, वेणीसंहारः। वेणीसंहारमधिकृत्य कृतं नाटकं वेणीसंहारम्, a drama having for its subject the collecting together, or the tying up, or the rearrangement (संहार from सं + हृ) of the (single) braid of hair. Note that such forms are obtained, according to 'अधिकृत्य कृते ग्रन्थे' पा. 4. 3. 87, which prescribes in this sense the *taddhita* affix अण्. Now this affix causes Vṛddhi of the first vowel of the word, according to 'तद्धितेष्वचामादेः' पा. 7. 2. 117. So strictly our form would be वैणीसंहारम्. To avoid this we take the help of Kātyāyana's Vārtika 'लुबाख्यायिकाभ्यो बहुलम्,' which lays down that the *taddhita* affix अण् may optionally be dropped in the case of Ākhyāyikās. But our troubles are not over even with this help of Kātyāyana, for his Vārtika is not applicable in the present case, because the Veṇīsaṃhāra *is not* an Ākhyāyikā (which by the by is a technical name for a species of prose composition such as the Harṣacarita of Bāṇa). To escape from this difficulty we either take the word Ākhyāyikā in the Vārtika in its most general sense viz. any literary composition which treats of a story (which then would include even a drama, or bluntly say that Kātyāyna must have meant आख्यायिकादिभ्यः by his आख्यायिकाभ्यः. (2) वेण्याः संहारः वेणीसंहारः, (षष्ठीतत्पुरुष). This word is then metaphorically identified (अभेदोपचारात्) with the drama, wherein the rearrangement of the single braid prominently figures, the upacāra being based upon प्रतिपाद्यप्रतिपादकभाव, and being thus made an adjective to Nāṭaka it becomes neuter. (3) वेण्याः संहारः (वर्ण्यते) यस्मिन् (नाटके) तद् वेणीसंहारम् (व्यधिकरणबहुव्रीहि). In these two latter cases वेणीसंहारम् becomes an adjective and is to be understood as a noun in the sense of the drama of that name, according to Vāmana's dictum 'विशेषणमात्रप्रयोगो विशेष्यप्रतिपत्तौ' काव्यालङ्कारसूत्र 1. 5. 10 (विशेष्यस्य प्रतिपत्तौ जातायां विशेषणमात्रस्यैव प्रयोगः,) which says that an adjective alone may be used when the noun which it qualifies can be easily understood. Exegetically the title has reference to the vow of

Bhīmasena, which forms the central topic of the play When Draupadī was dragged by her hair in the Kuru-assembly, where the dyūta was proceeding, by Dussāsana and when Duryodhana bared his thigh and showed it to the Pāñcāla princess, intimating thereby his desire that she should come and occupy it, Bhimasena in anger vowed that he would tear open the chest of Dussāsana and drink his blood and that he would break the thigh of Duryodhana with his mace, kick him on his head and *with his hands smeared with the blood of Duryodhana, rearrange the dishevelled hair of Draupadī who was therefore to allow her to remain in that disordered state till he fulfilled his vow* Now it is this latter part of Bhīmasena's vow concerning the rearrangement of Draupadī's dishevelled hair with hands gory with Duryodhana's blood, that is referred to in the title Venīsamhāra It must be pointed out here that this particular portion of Bhīmasena s vow (printed in Italics above) has no sanction in the Mahābhārata There is no reference to it in the Sabhāparva which describes the gambling, the dragging into the assembly of Draupadī and the various vows of the Pāndava Princes In the Salyaparva also, which describes the slaughter of Duryodhana by Bhimasena, we find no mention of Draupadī's dishevelled hair being tied by Bhīmasena with hands smeared with Duryodhana's blood Further, in the description of the life the Pāndavas led in the forest and in the capital of Virāta there is no reference to Draupadī's allowing her hair to continue disordered with a view to their ultimately being rearranged by Bhīmesana in the manner stated above From the Sabhāparva onwards Bhīmasena has repeated his vow on many occasions, but nowhere is there any reference to his having vowed to rearrange Draupadī's dishevelled hair with hands stained with Duryodhana's blood It would therefore, appear that this part of Bhīmasena's vow is Bhatta Nārāyana's own invention and it is easy to see that from the dramatic point of view it is of the utmost importance But this fact does not appear to have struck any of the previous annotators For Bhīmasena's vow according to the Mahābhārata read 'एवमुक्त्वा तु कौन्तेयमपोह्य वसन स्वकम् । स्मयन्नवेक्ष्य पाञ्चालीमैश्वर्यमदमोहित (दुर्योधन) ॥ 28 द्रौपद्या प्रेक्षमाणाया सव्यमूरुमदर्शयत् ॥ 29 भीमसेनस्तमालोक्य नेत्रे उत्फाल्य लोहिते । प्रोवाच राजमध्ये त सभा विश्रावयन्निव ॥ पितृभि सह सालोक्य मा स्म गच्छेद् वृकोदर । यद्येतमूरुं

गदया न भिन्द्यां ते महाहवे ॥ 32 इद च भूयो वक्ष्यामि सभामध्ये बृहद्वच । सत्य देवा करिष्यन्ति यन्नो युद्ध भविष्यति ॥ 61 सुयोधनमिमं पाप हन्तास्मि गदया युधि । शिर पादेन चास्याहमधिष्ठास्यामि भूतले ॥ 62 वक्ष उरस्य निर्वास्य पुरुषस्य दुरात्मन । दुश्शासनस्य रुधिर पास्यामि मृगराडिव ॥ 63' अध्याय 92, 'मैव स्म सुकृता लोकान् गच्छेत्पार्थो वृकोदर । यदि वक्षो हि ते भित्त्वा न पिबेच्छोणित रणे ॥ 21 धार्तराष्ट्रान् रणे हत्वा मिषता सर्वधन्विनाम । शर्म गन्तास्मि न चिरात्सत्यमेतद् ब्रवीमि ते ॥ 22' अध्याय 99 सभापर्व. Another thing to be noted in connection with the title Veṇīsaṃhāra is the double meaning of the word Veṇi, which also appears to have been ignored वेणी means (1) the hair properly braided, with due decorations, a kind of arrangement that ladies living happily with their husbands used to have in ancient India This could more correctly be designated as त्रिवेणी or पञ्चवेणी, according as the mass of hair was first divided into three or five sections (called पेड in Marāthī), before the ornamented arrangement was made, (2) the mass of hair tied in a single unornamented long braid, an arrangement adopted by the virahiṇīs and properly known as एकवेणी In olden days women in separation used to allow their hair tied in a single mass, to hang loosely on their back, somewhat anologous to what they now do, when bathed overhead, to allow the hair to get dried This kind of unornamented arrangements continued till the return of the husband, who on his arrival united the single mass and rearranged the hair properly with appropriate decorations This is the वेणीमोक्ष (more correctly the एकवेणीमोक्ष), that is often referred to in descriptions of virahiṇīs and to which ladies in separation so eagerly look up Now accordingly to the dramatic situation devised by Bhaṭṭa Nārāyaṇa, Draupadī was to regard herself as a virahiṇī and continue wearing a single mass of hair, till Bhīmasena fulfilled his vow and tied up her single braid (veṇi) into a new auspicious ornamented arrangement For, the fact that she suffered that egregious insult at the hands of Duśśāsana even in the presence of the Pāṇḍavas meant that to Draupadī they were as good as absent and continued to be so till the insult was avenged This is the significance which Bhaṭṭa Nārāyaṇa attaches to the single braid of Draupadī, which further was to serve the purpose of keeping fresh the memory of her insult in the mind of her husbands Thus veṇī in the title Veṇīsaṃhāra possesses the second of the two senses noted above The same sense is present in Yudhiṣṭhira'

'अनुभवन्तु नृपतिना वेणीसंहारम्' Act vi, but in 'मुक्तवेणी स्पृशन्' i 19 veṇī possesses the first sense J explains वेणीसंहारम as वेण्याः संहारः उन्मोकः अत्र This is quite a plausible interpretation, for when वेणी is understood in the second sense, in which it certainly must be understood, संहार may either be taken to signify संहरणम् or संयमनम् (tying up, rearrangement), as we have done or उन्मोक or मोक्ष (untying, unloosening), as J does Both these senses, though diametrically opposed, ultimately convey the same idea *viz* the proper rearrangement of the single braid For in order to rearrange the braid, it must first be untied (thus संहार = उन्मोक), and when it is untied it is certainly untied with a view to rearrange it in the proper form (thus संहार=संयमनम्) Thus वेणीसंहार in short means either the arrangement or the tying up of the single braid (after of course unloosening it), or the unloosening of the single braid (in the process of rearranging it But the latter interpretation, though intrinsically unoffending, has to be rejected in view of 'नयामि तावत् पाञ्चाल्या केशहस्तम्' and 'एष ते मूर्धजानां संहारोऽभिनन्दितः' Act vi 42 1 by which passages the author paraphrases वेणीसंहारम्, which he has used in the same connection This means the poet intends to take संहार in the sense of संयमनम् A third way, for which also J is responsible, runs वेण्या (हेतुना) संहारो (विनाशो दुःशासनादीनां) यत्र This makes the title refer to the slaughter of Duśśāsana and others, which was ultimately due to Draupadī's braid of hair being dragged by Dussāsana Thus there are three grammatical and three exegetical explanations of the title वेणीसंहारम्

It is a well-known traditional custom of Sanskrit writers to begin their works with a salutation or benediction This is called मङ्गल It is credited with the power of removing obstacles and leading to safe completion the work undertaken In dramas it usually takes the form of a benedictory stanza or stanzas, which are called Nāndī For the efficacy and desirability of the Maṅgala vide माङ्गलिक आचार्यो महतः शास्त्रौघस्य मंगलार्थं वृद्धिशब्दमादितः प्रयुङ्क्ते। मंगलादीनि हि शास्त्राणि प्रथन्ते वीरपुरुषकाणि भवन्ति आयुष्मत्पुरुषकाणि चाध्येतारश्च वृद्धियुक्ता यथा स्युरिति पतञ्जलि's महाभाष्य, 'ननु मंगलस्य समाप्तिसाधनत्वं नास्ति। मंगले कृतेपि कादम्बर्यादौ निर्विघ्नपरिसमाप्त्यदर्शनात्। मंगलाभावेपि किरणावल्यादौ समाप्तिदर्शनादन्वयव्यतिरेकव्यभिचारादिति चेत्। न। कादम्बर्यादौ विघ्नबाहुल्यात्समाप्त्यभावः। किरणावल्यादौ तु ग्रन्थाद्बहिरेव मंगलं कृतमतो न व्यभिचारः।

नतु मगलस्य कर्तव्यत्वे किं प्रमाणमिति चेत् । न । शिष्टाचारानुमितश्रुतेरेव प्रमाणत्वात् । समाप्तिकामो मगलमाचरेदिति श्रुते ' अन्नभट्ट s दीपिका

1. Constiue –निषिद्धैरपि एभि मधुकरै लुलितमकरन्द , समिन्नमुकुल (अत एव) इन्दो करै अन्त छुरित इव (दृश्यमान), हरिचरणयो प्रकीर्ण अय पुष्पाणाम् अञ्जलि अस्य सदस नयनसुभगा सिद्धिं न विधत्ताम् । (शिखरिणी)

The Sūtradhāra held in the cavity formed by joining together his two hands (अञ्जलि = ओंजळ in Marāthi ' अञ्जलिस्तु पुमान् हस्तसपुटे ' मेदिनी) fresh fully blown flowers, replete with honey, ready to be offered in worship at the feet of Lord Viṣṇu Bees attracted by their fragrance and their honey hovered round the hollow formed by his hands He naturally desired that the flowers should not be touched by the bees, nor should their honey be devoured by them He was therefore trying to ward them off (निषिद्ध), but his two hands being already engaged in holding the flowers, his efforts to drive the bees away were not quite so successful, with the result that the bees by their movements at least succeeded in rending unsteady (लुलित shaken , stirred ' प्रेङ्खोलित तरलित लुलित प्रेङ्खित धुतम् ' अभिधानचिंतामणि) the honey, if they could not suck it up J explains alternatively निषिद्धै as 'prohibited by the Sāstras' quoting as from Manu ' छिद्राणि कीटजुष्टानि कुसुमानि विवर्जयेत्' Though this can hardly be the meaning of निषिद्धै , it can account for the Sūtradhāra's anxiety to ward the bees off For, flowers already enjoyed by bees would be unsuitable for divine worship Consequently J's explanation of लुलित as पीत must be rejected The second line contains an Utprekśā, which is neither clear nor charming (चमत्कृतिजनक). The poet appears to us to have somehow brought in a reference to the moon in order to satisfy the definition of a Nāndī, which requires *inter alia* mention of the moon (*Vide* Appendix A) The cavityful contained flowers, of course white, the buds (मुकुल –लम्) of which were fully (सम्) open The filaments bedewed with honey were consequently clearly visible And it is these honeyed filaments which, we think, are fancied to be the ambrosial rays of the moon, with which the covityful is described to be as it were lined (छुरित strewed, occupied, smeared) from the inside This, in our opinion, is the best way of understanding the Utpreksā Other ways are also possible To wit, (2) करै छुरित इव

सभिन्नमुकुल The buds were fully blown But the poet imagines that they were so blown because they were as though cut (छुरित-छुर् छोरति to cut) from inside by the rays of the moon This means that the flowers in the añjali are fancied to belong to that category, which blossoms during night under the influence of the moon The Utpreksā then becomes a हेतूत्प्रेक्षा, inasmuch as a cause for the opening of the flowers is fancied सभिन्नमुकुलत्व was a fact What was fancied was the reason for this viz that the flowers were cut from inside by the rays of the moon The Drama was being represented on a moonlit night As the Sūtradhāra entered with a cavityful of fully blown flowers, rays of the moon found their way inside them This leads the Sūtradhāra to imagine that the flowers were as though opened by the influence of the rays of the moon (३) सभिन्नानि मिश्रितानि मुकुलानि यत्र The añjali contained flowers which were intermixed (सभिन्न) with buds And these buds are fancied to be the rays of the moon That is how we understand the Utpreksā according to this way Note that इव is one of the regular words that reveal the presence of an Utpreksā Read 'मन्ये शङ्के ध्रुव प्रायो नूनमित्येवमादिभि । उत्प्रेक्षा व्यज्यते शब्दैरिवशब्दोपि तादृश' काव्यादर्श ii 234 सिद्धि न—The stanza apparently has an un-Nāndī-like ring about it in so far as it contains a hope for 'our success,' whereas the ordinary Nāndī expresses a hope for the good of the audience This objection is removed when we remember that the success hoped for is to be delightful (सुभग) to the eyes of the assembly People have assembled to witness a drama The Sūtradhāra hopes that success may attend his performance—a success that will delight the audience So ultimately the hope refers to the good of the congregation प्रकीर्ण, though a *p p* from प्र+कॄ किरति, has the sense of *about to be* scattered or offered ' When the Sūtradhāra uttered this stanza, the flowers had not already been offered, but they were going to be offered Thus the निष्ठा or the *p p* termination त (here changed to ण) in प्रकीर्ण is not used in the ordinary sense of denoting a past action, but an action which was to commence in the near future, according to the Vārtika 'आदिकर्मणि निष्ठा वक्तव्या' For a similar well-known use read 'मम मन्दभाग्याया पुनरेकैव दुहिता । सापि त्वया कस्मिंश्चिद्देशान्तरे दत्ता । कथमेव दूरदेशस्थितेन जामात्रा सहास्या पाणिग्रहण भविष्यतीति चिन्तयात्मापि न मे प्रतिभाति' रत्नावलि i, 'अन्ये च बहव शूरा मदर्थे त्यक्तजीविता' गीता i 9 पुष्पाणाम् अञ्जलि is a Sanskritism for अञ्जलिपरिमितानि or अञ्जलिस्थानि पुष्पाणि

2 Construe –कालिन्द्या पुलिनेषु केलिकुपितां, रासे रसमुत्सृज्य गच्छन्तीम्, अश्रुकलुषा राधिकाम् अनुगच्छत तत्पादप्रतिमानिवेशितपदस्य उद्भूतरोमोद्गते प्रसन्नदयिताहृष्टस्य कंसद्विष अक्षुण्ण अनुनय व पुष्णातु । (शार्दूलविक्रीडितम्)

On the sands (पुलिनम्) of the Jumna (कालिन्दी) Krsna was enjoying the cowherds' rāsa dance, in which the Gopīs, including his special favourite Rādhā, took part Krsna, it would appear, inadvertently paid unusual attention to some other cowherdess, at which Rādhā was offended She was very jealous of Krsna's affection She thought a rival was about to usurp her place Tears stood in her eyes She now lost all interest (रस delight) in the play and at once started away in anger Krsna closely followed with a view to conciliate (अनु-नी) her and in doing so he planted (निवेशित) his feet exactly on the impressions प्रतिमा) left by her feet in the sands His affection for Rādhā was so genuine that contact with the very sand first touched by his beloved's feet thrilled his entire frame through transport of love. This was the most decisive and unmistakable proof of his sincere love for Rādhā For if contact with the mere sand first touched by her thrilled him, how great would be his delight, if Rādhā herself were to be favourable to him ? All this was duly noticed by the clever Rādhā, who, delighted at heart, cast at him a glance of gratification, which meant that Krsna's conciliation had achieved its purpose केलिकुपिता–केल्या कुपिता angry or offended in the sport The keli, of course, refers to the rāsa dance केलिकुपिता would also mean केल्या कुपिता angry for very sport, feigning anger, but this meaning does not appear to be the one intended रास a kind of circular dance practised by cowherds, especially that in which Krsna and the Gopīs took part 'रासो विदग्धगोष्ठ्या च क्रीडायामपि गोदुहाम्' विश्व अश्रुभि कलुषाम् turbid or bedewed with tears The kalusatva refers to the fact that owing to tears rising the usual spelendour of her face was lost तस्या पादयो प्रतिमासु निवेशिते पदे येन उद्भूता रोमोद्गति यस्य रोमोद्गति (रोम्णाम् उद्गति bristling or standing on end of the hair) is one of the eight सात्त्विकभावs of outward manifestations of the passion raging inside Note 'स्तम्भ स्वेदोथ रोमाञ्च स्वरभङ्गोथ वेपथु । वैवर्ण्यमश्रु प्रलय इत्यष्टौ सात्त्विका स्मृता ' S D iii 135–136 प्रसन्न हृष्टस्य is a proleptic adjective It shows the result of Krsna's anunaya or conciliation कंसद्विष the slayer of Kamsa i e Krsna कंस was King of Mathurā, son of Ugrasena and maternal uncle of Kṛsna, being the brother

of his mother, Devakī While after the marriage of Devakī with Vasudeva, Kamsa was driving the happy couple home, a heavenly voice warned him that the eighth child of Devakī would kill him Thereupon he put both of them into prison and kept the strictest watch over them As soon as a child was born to Devakī, it was taken away by Kamsa and killed, and six children were disposed of in this way The seventh child was Balarāma, but he was transferred, while yet unborn, from the womb of Devakī to that of Rohiṇī, the second wife of Vasudeva living in Gokula, and it was given out that Devakī had had an abortion Krsna was the eighth child, who was conveyed by Vasudeva inspite of Kamsa's vigilance, from his prison to the house of the cowherd-chief Nanda, where he was brought up as the son of Nanda and Yasodā When Kamsa came to know this, he sent several demons to work the death of Krīsna but he killed them all with ease At last Kamsa invited Balarāma and Krsna, for fighting duels with wrestlers at his court, whom he had instructed to kill them But instead of killing their adversaries, the wrestlers themselves were killed and while Kamsa was making the last attempt to destroy his much dreaded enemy, Krsna dragged him from his throne and killed him in open court अक्षुण्ण (from अ+क्षुद्–क्षुणत्ति to tread upon) not trodden or trampled upon, not baffled, accepted, successful व पुष्णातु may nourish you, may lead you on to prosperity

3 Construe—मयपुरदहने देव्या सप्रेम दृष्ट , आसुरीभि· किमिदमिति भयात् सम्भ्रमात् च (दृष्ट), शान्तान्तस्तत्त्वसारै ऋषिभि सकरुण (दृष्ट), विष्णुना सस्मितेन (सता दृष्ट), दैत्यवीरै अस्त्रम आकृष्य उपशमितवधूसम्भ्रमै सगर्वै (सद्भि दृष्ट), देवताभि सानन्द (दृष्ट) धूर्जटि युष्मान् पातु । (स्रग्धरा)

मयनिमितानि पुराणि, मयपुराणि (मध्यमपदलोपी समास) । तेषा दहन तस्मिन at the (time of the) burning of the cities constructed by Maya The reference is to त्रिपुरदहन brought about by Siva There were in ancient days three demons, Tārāksa, Kamalāksa and Vidyunmālin by name, sons of Tāraka, who by propitiating Brahmā with rigorous austerities had obtained three cities These were built for them by Maya, the architect of the demons and were made of gold, silver and iron and were situated in the sky, air and earth respectively. When these demons began to torment the world by wandering about here and there in their moveable

cities, Śiva at the request of the gods and with their co-operation burnt the three cities together with the inmates thereof, and consequently became known as Tripurāri, Purāntaka, Purārāti etc ‘ते तु लब्धवरा प्रीता सम्प्रधार्य परस्परम। पुरत्रयविसृष्ट्यर्थं मय वव्रुर्महारथा ॥ 19 ततो मय स्वतपसा चक्रे धीमान् पुराणि च। त्रीणि काञ्चनमेकं वै रौप्यं कार्ष्णायसं तथा ॥ 20’ अध्याय 24 ‘एकबाणेन तं देवस्त्रिपुरं परमेश्वर। निजघ्ने सासुरगणं देवदेवो महेश्वर ॥ 35 बाणतेजोग्निदग्ध तद्विप्रकीर्णं सहस्रधा। 36 एवं हि त्रिपुरं दग्धं दानवाश्चाप्यशेषत। महेश्वरेण क्रुद्धेन त्रैलोक्यस्य हितैषिणा ॥ 37’ अध्याय 27 कर्णपर्व The present stanza describes how Śiva was gazed at with different feelings by different parties at the time of this great victory, which is celebrated by the Hindus even to this day by means of illuminations on the 15th day of **Kārtika,** which is known as Tripurī-Paurṇimā Śivā's queen (देवी), Pārvtī, naturally looked at him affectionately, when he was displaying such wonderful valour The demonesses (आसुरी) were terrified because they knew not what it all meant (किमिदमिति) and became confused (सम्भ्रम flurry, confusion) for this very terror, not knowing what to do शान्त च तद् अन्तस्तत्त्व च, तदेव सार येषां ते whose strength or essence lay in a quiet soul To the sages quiet was the all-in-all of life Anything which was opposed to शम was therefore by them disliked The present phenomenon consequently excited in them nothing but a feeling of pity—pity for the poor demons that were about to be burnt to death and also for Śiva for his murderous activity, which was so glaringly opposed to their cherished Śama Viṣṇu merely smiled, signifying thereby his surprise at that tremendous fuss Śiva was making to burn the three cities, a feat which he could have accomplished in no time and with the greatest ease This clause shows Bhaṭṭa Nārāyaṇa's distinct partiality towards Viṣṇu and reveals him to be a devotee of that deity, a fact which already must have occurred to the reader on a perusal of the first two stanzas which glorify that God In this connection the reader's attention is invited to iii, 10 *infra* and our remarks thereon Another thing to be noted here is that from the account of the tripuradahana contained in the Mahābhārata we learn that Viṣṇu actually co-operated with Shiva *as his instrument* by becoming the one arrow with which Śiva burnt those cities (कल्पयित्वा रथं दिव्यं ततो बाणमकल्पयत्। चिन्तयित्वा हरिं विष्णुमव्ययं यज्ञवाहनम् ॥ 30 शरं संकल्पयाचक्रे विश्वकर्मा महामना। 31’ कर्णपर्व अ 26) But Bhaṭṭa Nārāyaṇa here places

Visnu on a detached pedestal of indifference, from which with an air of superiority he is smiling at Śiva's activity This twisting of the original is highly significant and confirms the view regarding the author's religious creed mentioned above The reading सस्मित च for सस्मितेन appears to be a later emendation, introduced to secure some sort of symmetry with सप्रेम But सगर्वं baffles such attempt at symmetry On the contrary च in 'सस्मित च introduces an element of dissymmetry For if it was to be used to connect the various clauses, it should either find place in the last clause, or be repeated in every one It is therefore better to to have no च at all Note that the च in the second half of the first line does not connect the two clauses, but merely भयात् and सम्भ्रमात् आकृष्यास्त्रम् is more powerful than आदायास्त्रम and is therefore preferred It is also more in keeping with the robust fearless character of the demons उपशमित वधूना सम्भ्रम यै The hauteur of the demons was by no means toned down They frankly prepared themselves for fight, quite undaunted, and allayed the confusion of their wives, who, in their characteristic feminine way, had a truer presentiment of the fate impending सानन्दम्— This was natural, because it was at the special request of the god that Śiva had taken upon himself the task of destroying these demons धूर्जटि is Śiva Explain धू भारभूता जटि (= जटा) यस्य who possesses heavy matted hair or धू गङ्गा जटिषु यस्य having the Ganges in his matted hair This stanza is a good example of a figure of a speech called उल्लेख, defined in S D as 'क्वचिद् भेदाद् गृहीतॄणा विषयाणा तथा क्वचित्। एकस्यानेकधोल्लेख य स उल्लेख उच्यते' x 37 and illustrated in 'प्रिया इति गोपवधूभि शिशुरिति वृद्धैरधीश इति देवै । नारायण इति भक्तैर्ब्रह्मेत्यग्राहि योगिभिर्देव'

According to a famous dictum of Bharata the Nāndī suggests the plot of the play ('आशीर्नमस्क्रिया रूप श्लोक काव्यार्थसूचक नान्दीति कथ्यते') S D and D R also speak of 'श्लोकै काव्यार्थसूचकै' Looked at from that point of view the present Nāndī stanzas also yield suggestions of the plot of the play Thus, the first stanza suggests the outrage committed by the voluptuous (मधुकर) Duryodhana and others on Draupadī inspite of the wholesome advice to the contrary given by Bhīsma and others This is how the suggestion in this stanza is usually explained But this view, we think, is entirely wrong For the outrage on Draupadī is now a matter of past history and does not form a part of the

plot of the play We think the suggestion form this stanza should refer to Duryodhana's rejection of the overtures of peace made by Krsna even against the advice of Nārada, Bhīsma, Drona, Gāndhāri and others and his subsquent impudence to capture the person of the Lord The second line may suggest the tearing open of Dussasana's chest by Bhīma with his sharp nails The second stanza suggests generally the scenes of the first and the sixth acts The tearful Draupadi angry at her insult long remaining unavenged and the victorious Bhīma now able to conciliate his beloved after carrying out his fearful vow The suggestion in the third stanza can be more explicitly explained by referring it to the feeling with which different people looked at Bhīma when he became ready to work the ruin of the Dhārtarāstras Devī was Bhīma's queen Draupadī, who naturally looked at him with affection Duryodhana and others by their actions who were no better than demons and their wives were therefore asurīs, who were inspired with terror and were confused. Sages liked Nārada felt pity at the whole scene of slaughter where kinsmen killed kinsmen Krsna who was laughing in his sleeve, because he knew it was really he who was pushing the Kauravas and Bhīma was merely his instrument The gods naturally were delighted to see the wicked destroyed

For these three stanzas some Mss read three others, which however are not incorporated in the text of ary of the printed editions, except that of Kedāra Nātha Tarkaratna (1870), where they occur, being prefaced by ' पाठान्तरे नान्दी ' They run as follows ' जयति स नाभिर्जगतां स्वनाभिरन्ध्रोद्भवज्जगद्बीज । दामोदरो निजोदरगह्वरनिक्षिप्तजगदण्ड ॥ १ अपि च । जयति स भगवान् कृष्ण शेते य शेषभोगशय्यायाम् । मध्येपय पयोधरपर इवाम्भोनिधि कृष्ण ॥ २ अपि च । उत्तिष्ठन्त्या रतान्ते भरमुरगपतौ पाणिनैकेन कृत्वा । वृत्वा चान्येन वासो विगलितकबरीभारमंसे वहन्त्या ॥ भूयस्तत्कालकान्तिद्विगुणितसुरतप्रीतिना शौरिणा व । शय्यामालिङ्ग्य नीत वपुरलसलसद्बाहु लक्ष्म्या पुनातु ॥ ३' Translate Glorious is that Dāmodar [that is Krsna] the support (नाभि the nave of a wheel which supports the spokes, hence support) of the worlds, from the hole of whose navel (स्व has no propriety) springs up [Brahmā] the seed [that is, the creator] of the universe and who [at the time of universal destruction] throws the egg of the world in the abyss (गह्वरम्) of his own belly 1 Moreover, glorious is that divine Krsna, who sleeps on the bed of the hood of [the lordly

serpent] Śesa in the middle of the water of the ocean, even like another dark coloured ocean Moreover, may the body of Laksmī, with arms languidly (अलस यथा तथा) moving [through exhaustion of sports], that was embraced and again brought back to the bed by Sauri [that is, Visnu] whose delight in sexual sports became doubled at [the sight of] her beauty at that time, when she, her profuse braid of hair hanging loosely on her shoulders? was getting up at the conclusion of their sport supporting the weight [of her body] on the lordly serpent with one of her hands and holding by the other her garment protect you ! 3 The last stanza contains too uttāna a description of the sambhoga śrngāra between Visnu and Laksmī and is really unsuitable for a Nāndī

नान्द्यन्ते at the end of the Nāndī The Nāndī generally consisted of a benedictory stanza or stanzas in praise of some favourite deity, with which a play in Sanskrit began Technically it formed one of the 22 parts, such as Pratyāhāra, Avatarana etc that constituted the Pūrvaranga This latter was an elaborate religious ceremony which according to Bharata it was necessary to go through before a play actually commenced For interesting details *vide* Nātyaśāstra adhyāya v called Pūrvara ngavidhāna Later authorities left it to the option of the dramatist to go through all the items of the Pūrvaranga or not But the Nāndī was compulsory Read यन्नाट्यवस्तुन पूर्व रङ्गविघ्नोपशान्तये । कुशीलवा प्रकुर्वन्ति पूर्वरङ्ग स उच्यते ॥ 22 प्रत्यहारादिकान्यङ्गान्यस्य भूयासि यद्यपि । तथाप्यवश्य कर्तव्या नान्दी विघ्नोपशान्तये ॥ 23 S D vi For the definitions of Nāndī and Sūtradhāra *vide* Appendix A The words नान्द्यन्ते सूत्रधार occurring after the benedictory stanzas raise the question as to who recited the Nāndī There appears to be no doubt that it was the Sūtradhāra who did it, for Bharata speciafically lays down that he should do so (सूत्रधार पठेत्तत्र मध्यम स्वरमाश्रित । नान्दी पदैर्द्वादशभिरष्टभिर्वाप्यलङ्कृताम् ' नाट्यशास्त्र v 98) But then why not have the word सूत्रधार –' precede the Nāndī stanzas to show that they are to be uttered by the Sūtradhāra ? Answer to this objection appears to us to be this that the Nāndī was really no part of the drama, which began only when it was over Besides it was well-known that the Sūtradhāra who figured prominently in the Pūrvaranga, recited it The dramatist therefore did not think it necessary to put that stage direction (सूत्रधार =सूत्रधारो वदति is real-

ly a stage-direction) before the Nāndī stanzas, for stage-directions figured only in that part which constitued the drama proper Another point to be noted in this connection is this. According to the ancient rule laid down by Bharata and mentioned by D R and S D the Sūtradhāra quitted the stage along with his followers as soon as the Pūrvaranga was over and an actor, called Sthāpaka, who resembled him in qualities and form entered to take his place (त्र्यस्रं वा चतुरस्रं वाऽशुद्धं चित्रमथापि वा । प्रयुज्य रङ्गान्निष्क्रामेत्सूत्रधारः सहानुगः ॥ 149 प्रयुज्य विधिनैवं तु पूर्वरङ्गं प्रयोगतः । स्थापकः प्रविशेत्तत्र सूत्रधारगुणाकृतिः ॥ 150' नाट्यशास्त्र V, 'पूर्वरङ्गं विधायादौ सूत्रधारो निवर्तते । प्रविश्य स्थापकस्तद्वत् काव्यमास्थापयेत्ततः ॥ 26 सा द VI) So it is this Sthāpaka, who really figured in the Prastāvanā and introduced the subjectmatter of the play (काव्यं काव्यार्थम् अभिनेयकाव्यकथां स्थापयति सूचयति असौ स्थापकः) But in the Sanskrit plays, as we have them now, we find no mention of Sthāpaka and it is the Sūtradhāra who does all the business, which according to Bharata properly belonged to Sthāpaka Visvanātha explains this violation of the ancient rule by saying that now-a-days the Pūrvaranga is not properly performed and hence the Sūtradhāra alone does the whole business viz reciting the Nāndī which is only a part of the Pūrvaranga, and conducting the Prastāvanā *Vide* ' इदानीं पूर्वरङ्गस्य सम्यक्प्रयोगाभावादेक एव सूत्रधारः सर्वं प्रयोजयतीति व्यवहारः ।' सा द VI p 265 (निर्णय०) The above quotation from Bharata lays down the length of the Nāndī to be either 8 or 12 padas What is meant by pada is a disputed point The ordinary meaning of 'a word' (' सुप्तिङन्तं पदम् पा 1 4 14) suits only a few cases, notably the Uttararāmacarita Pada then is taken to mean a quarter of a stanza (in which sense the Nāndī of our play conforms to the rule, because it consists of 12 padas — 3 stanzas), or the half of a line as determined by the cæsura (in which sense the one-stanza Nāndī of the Śākuntala and others becomes āṣṭapadā) अलमतिविस्तरेण enough of prolixity The prolixity refers to the other parts of the Pūrvaranga, which the Sūtradhāra says he does not want to go through For he finds he has captured the attention of the audience, which has grown eager to witness his representation Any more elaboration of the Pūrvaranga will only make the assembly impatient and spoil the charm of the play अलम् and कृतम् having the sense of 'enough of' 'away with' govern the instrumental case 'अलं भूषणपर्याप्तिशक्तिवारणवाचकम्' अमर

4. Construe – य श्रवणाञ्जलिपुटपेय भारताख्यममृत कृतवान् , तम् अरागम अकृष्ण कृष्णद्वैपायनम् अह नन्दे । (आर्या)

The poet here is through the mouth of the Sūtradhāra offering his own homage to the author of the Mahābhārata, who has evidently supplied him with the necessary inspiration The distinction between the Bhārata and the Mahābhārata, known to critics of the great epic, is certainly not meant here by Bhatta Nārāyana We think he uses Bhārata instead of Mahā - bhārata just for the sake of the metre The Bhārata is identified with nectar, which necessitates the identification of the ear (with which the epic is heard) with the hollow (पुट – टम) of the anjali (with which nectar is drunk) This is technically an example of परम्परितरूपक ('यत्र कस्यचिदारोप परारोपणकारणम् । तत्परम्परितम् S D x 29) The identification with nactar suggests the great pleasure which the reading of the Mahābhārata is expected to afford. श्रवणमेव अञ्जलिपुट तेन पेयम् fit to be drunk by the hollow of the hands joined together in the form of the ear The second line contains विरोधाभास or apparent contradiction अराग and अतृष्ण apparently mean 'having no colour' and 'not dark' respectively As going with Vyāsa they involve a contradiction, for Vyāsa did possess a colour viz, dark So how could he be referred to as arāga and akrsna ? The contradiction is removed by taking अराग = free from passion, which is the result of the quality rajas ('रजो रागात्मक विद्धि गीता xiv 7) and अकृष्ण free from the dark quality *viz* tamas, whose result is dulness So the two adjectives together convey the idea that Vyāsa was free from both the two qualities, rajas and tamas, and was made of sattva (purity, goodness) only, The reading अतृष्णम् for अतृष्ण is not good Absence of thirst is already indicated by saying that Vyāsa was arāga Besides अतृष्णम् would lose the विरोधाभास, which the poet evidently intends कृष्णद्वैपायन is a compound epithet of Vyāsa, each part of the compound also designating the same personality He was called Krsna, because he was swarthy in complexion and came to be known as Dvaipāyana, because soon after his birth he was deposited in an island, where also he was born He became Vyāsa because he arranged the Vedas and gave them their present form Note पराशरेण सयुक्ता सद्यो गर्भ सुषाव सा। जज्ञे च यमुनाद्वीपे पाराशर्य स वीर्यवान्॥ 126 न्यस्तो द्वीपे स यद्बाल तस्माद् द्वैपायन स्मृत ॥ 128 अ. 64 ' यो व्यस्य वेदाश्चतुरो तपसा भगवानृषि । लोके व्यासत्वमापेदे कार्ष्ण्या-

कृष्णत्वमेव च ॥ 36 अ. 114 आदिपर्व The compound is thus dissolved कृष्णश्चासौ द्वैपायनश्च and द्वैपायन is explained as द्वीपम् अयन न्यासस्थान यस्य स द्वीपायन द्वीपायन , एव द्वैपायन by the addition of स्वार्थे अण् (which causes vrddhi of the first member) according to 'प्रज्ञादिभ्यश्च पा 5 4 38, The account of his birth is interesting *Vide* Chapter 64 Ādiparva Satyavatī (also called Matsyagandhā, Gāndhivatī Yojangandhā) was really a daughter of King Vasu Uparicara and an Apasaras, called Adrikā, but was brought up as the daughter of a fisherman While playing her father's ferry across the Jumna she once had as her passenger the sage, Parāśara, who was captivated by her beauty To avoid the gaze of people sitting on the banks of the river, the sage by his miraculous power created a mist under whose sympathetic veil union between the two took place Immediately a boy was born, who was no other than the celebrated Vyāsa Parāsara then restored to Satyavati her virginity, which was one of the conditions of their union भवन्त परिषदग्रेसरा O you leader of the assembly ' Pronouns as a rule have no vocative भवद् however is an exception Compare ' हे भवन्त पौरजानपदा ' U iii सृ has the कृत् affix अ (ट) attached to it to form सर, when it is preceded by पुर अग्रत and अग्रे, according to पुरोग्रतोग्रेषु सर्तें ' पा 3 2 18 (पुरस्सर । अग्रतस्सर । अग्रमग्रेणाग्रतो वा सरतीति अग्रेसर॰। सि कौ) As this was the first occasion on which the play was baing represented (compare नवनाटकदर्शन॰'), it is likely ' the leaders of the assembly included the Prāsnikas or judges, whose duty in ancient days it was to examine a play and make a report to the king with a view to award a prize to the author *Vide* for the qualifications of these Prāśnikas Bharata's Nātyasātra xxvii The reading तत्रभवत should be rejected because तत्रभवान् refers to a person not within the hearing of the speaker In तद्भवन्त तद् has no propriety

5 Construe —एष काव्यबन्ध अपर कुसुमाञ्जलि इव अत्र प्रकीर्यते । मधुलिह मधुबिंदून् इव विरलान् अपि गुणलेशान् भजत । (आर्या)

काव्यबन्ध a poetical composition The Sūtradhāra identifies this with 'another' cavityful of flowers, for one cavityful of real flowers has already been offered at the feet of Hari The second line exhibits the Sūtradhāra's modesty

मृगराजलक्ष्मण मृगराज इति लक्ष्म यस्य तस्य This word has confounded many The plain meaning appears to us to be ' one

whose designation or title is Mṛgarāja' We know in Sanskrit words meaning a lion are attached to nouns to designate the best of the class e g पुरुषसिंह, पुरुषकेसरी etc So it appears the epithet Mṛgarāja was bestowed upon Bhaṭṭa Nārāyaṇa either on account of his eminence as a poet or as a Brāhmaṇa (2) J paraphrases मृगराजलक्ष्मण by सिंहचिन्हस्य This has been explained to mean that Bhaṭṭa Nārāyaṇa's family-name, that is, surname was Siṁha and it is further conjectured that some of the Sinha families in Bengal probably belong to the same stock as our poet This explanation appears to us to be entirely wrong The word Lakshman shows the Mṛgarāja was the poet's *distinctive* designation or title, which a surname surely is not, for it is common to all members of the family Thus it will be seen that the objection of some people that Mṛgarāja and Bhaṭṭa form a strange or odd grouping, because the one is an epithet proper to the regal or military caste and the other to the Brāhmaṇa, is not valid, for the objection is based on the idea that मृगराज means सिंह which as a surname, shows the person holding it to be a Kṣatriya and we have shown above that this idea is incorrect (3) A third explanation is to take मृगराज = मृगेण शशेन राजते शोभते इति = द्विजराज meaning the moon and punningly, the best of Brāhmaṇas This also must be rejected Titles can never be paraphrased They are शब्द-परिवृत्त्यसह (4) मृगराजस्येव लक्ष्म यस्य The lakṣma of a lion is his mane (jaṭā) Nārāyaṇa was also endowed with jaṭa, which in this case means a particular method of repeating the Vedic texts which may algebriacally be represented as *ab*, *ba*, *ab*, *a* and *b* standing for two Vedic words Thus the jaṭāpātha of नमो रुद्रेभ्य is नमो रुद्रेभ्य, रुद्रेभ्यो नम नमो रुद्रेभ्य This explanation stands self-condemned as being almost absurdly farfetched It is possible the original reading was कविमृगराजलक्ष्मण and then कविमृगराज would be a legitimate title, which can be compared with such titles as वेदान्तकेसरी, कीर्तनकेसरी etc But it is not found in any Mss भट्ट was an honorific title indicating great learning J in his commentary on the Mālatī-Mādhava explains Bhaṭṭa as चतु शास्त्राभिज्ञ The reading अभिनवकृतिम् for कृतिम् would mean that the Veṇīsaṁhāra was a *new* play of Nārāyaṇa, but as no older plays of his are known, अभिनवकृतिम् is rejected कवि गुरोधात् out of regard for the poet's labours उदात्त यत् कथाया वस्तु तस्मिन् य गौरव. तस्मात् out of reverence for the sublime or lofty plot of the story नव कुतूहलात् out of curiosity to witness a new play This appeal to

the audience to be attentive does not bespeak a great poet conscious of his powers He has laboured hard to produce a good play Whether he has succeeded therein or not he does not know The audience should have some regard for his honest labours at least Secondly, the poet has chosen a sublime story for his plot, which must command reverence from all people Thirdly, if not for anything, at least for the very novelty of the play people should be attentive Compare ' प्रणयिषु वा दाक्षिण्यादथवा सद्वस्तुपुरुषबहुमानात् । शृणुत मनोभिरवहितैः क्रियामिमां कालिदासस्य ' V 1 2 भाव Sir This is how his assistant adresses the Sūtradhāra, who calls him Mārisa ' सूत्रधारं वदेद् भाव इति वै पारिपार्श्विकः । 147 सूत्रधारो मारिषेति 148' S D vi आर्य ज्ञया by the command of honoured Vidura आर्य is defined as कुलं शीलं दया दानं धर्मः सत्यं कृतज्ञता । अद्रोह इति येष्वेतत्तान् आर्यान् सम्प्रचक्षते ॥ ' ' कर्तव्यमाचरन्कार्यमकर्तव्यमनाचरन् तिष्ठति प्रकृताचारे स वा आर्य इति स्मृतः ॥' विदुर was the younger brother of Dhṛtarāṣtra and Pāṇdu When Vicitravīrya died without leaving any issue and the family of Santanu stood the danger of becoming extinct owing to Bhiṣma's rigorous vow of celibacy, Satyavatī invited Vyāsa, her son of virgin days, to beget issue on his brother's widows Ambikā, the elder widow, closed her eyes at the time of her union with Vyāsa, being repulsed and frightened by his ugly form and appearnce and by the stink of his body Her son Dhṛtarāṣtra consequently became blind and was for that reason regarded as unfit for the throne Ambālikā, the younger widow, became pale and her son Pāṇdu developed the same colour On seeing that Ambikā's son was blind, Satyavatī requested Vyāsa to have another son for her But Ambikā recoiled from the presence of the repulsive sage and sent to him one of her slave-girls dressed in her own clothes This girl became the mother of Vidura and obtained freedom from slavery as a result of her union with the great sage Vidura was remarkable for his great wisdom, righteousness, piety and devotion to Lord Kṛṣṇa He particularly loved the Pāṇdavas and saved them from many critical dangers Note ' उत्तिष्ठन् (व्यासः) अब्रवीदेनाम् (अम्बिकादासीन्) अभुजिष्या भविष्यसि । अयं च ते शुभे गर्भः श्रेयानुदरमागतः । धर्मात्मा भविता लोके सर्वबुद्धिमतां वरः ॥ 42 स जज्ञे विदुरो नाम कृष्णद्वैपायनात्मजः । धृतराष्ट्रस्य वै भ्राता पाण्डोश्चैव महात्मनः । 43 आदिपर्व अ 115 शैलूषजन the body of actors The word जन coming after a noun indicates either all the individuals of that class or a single in-

dividual, e g दासीजन either all the slave-girls collectively, or one slave-girl शैलूलिनस्तु शैलूषा जायाजीवा कुशाश्विन । भरता इत्यपि नटा ' अमर शिलूषस्य ऋषे अपत्य शैलूष Silūsa was an ancient teacher of acting and the actors are supposed to be his descendants, spiritually or lineally अपरिहीयमानम् so as to leave no flaw, so that nothing will be found wanting It is the *pres p pass* of हा with परि to abandon and is used adverbially and the sense in which it is so used is idiomatic Properly it means किंचित् सौष्ठवेण न परिहीयत यथा तथा सौष्ठवापरिहीयमानम् so that nothing will be abandoned by charm i e, nothing will be defective Compare ' सुविहितप्रयोगतया आर्यस्य न किमपि परिहास्यते' S 1 आतोद्य विन्यय operations such as the orderly disposition or arrangement (विन्यास) of the (various) musical instruments आतोद्यम् refers to the fourfold musical instruments *viz* ततम् or a stringed instrument such as a lute, आनद्धम् or a bound instrument such as a drum, सुषिरम् or a wind instrument such as a flute and घनम् or a solid instrument such as a cymbal Note तत चैवावनद्ध च घन सुषिरमेव च । चतुर्विध तु विज्ञेयमातोद्य लक्षणान्वितम् ॥ 1 तत तन्त्रीकृत ज्ञेयमवनद्ध तु पौष्करम् । घन तालस्तु विज्ञेय सुषिरो वश एव च ॥ 2' नाट्यशास्त्र अ 29, also ' तत वीणादिक वाद्यमानद्ध मुरजादिकम् । वशादिक तु सुषिर कास्यतालादिक घनम् । चतुर्विधमिद वाद्य वादित्रातोद्यनामकम् ॥ ' अमर प्रवेशकाल—This refers to the time of Lord's entrance into Yudhisthira's abode i e of his arrival there and not to the time of his entrance into Duryodhana's camp After going to Yudhisthira and taking his leave, the Lord was to proceed to Duryodhana on his mission of negotiating peace And it was in honour of this arrival of Kṛsna that Vidura was issuing orders to commence festivities तत्रभवत of that revered one, पाराशर्य is Vyāsa, the son of the sage Parāśara जामदग्न्य is Paraśurāma, the son of Jamadagni ०जामदग्न्या प्रभृतौ (at the head, at the commencement) येषा मुनिवृन्दारकै (1) मुनिषु वृन्दारका the most eminent of the sages (2) मुनयश्च वृन्दारकाश्च sages and gods The second explanation is to be rejected as the previous compound contains the names of sages only वृन्दारक means a god or a deity, but at the end of compounds it has the sense of the ' chief or eminent among ', like कुञ्जर, व्याघ्र etc The word is explained as प्रशस्त वृन्द यस्य and is formed according to the Vārtika ' शृङ्गवृन्दाभ्यामारकन् ', which gives us शृङ्गारक and वृन्दारक भरत काम्यया through a desire for (doing) good to the family of Bharata. See शापितोसि गोब्राह्मणकाम्यया

यथेतत्सुवर्णकाण्ड न गृह्णासि ।' Mk ııı भरत, the son of Dusyanta and Śakuntalā was a remote ancestor of both Kauravas and the Pāṇadvas After hım India ıs known as Bharatavarsa or Bhārata The epıc is also called Mahābhārata, bceause ıt records the hıstory of the Bhāratas or descendands of Bharata, though there are other derıvatıons of the name also प्रतिपन्न दौत्य येन who has accepted the posıtıon of a messenger शिबिर ıs a camp शिबिरसनिवेश (the sıte of the camp, the place where the camp ıs sıtuated) ıs unnecessarılıy clumsy and hence has been rejected प्रस्थातुकामस्य desırous of startıng प्रस्थातु काम यस्य प्रस्थातुम् loses ıts final accordıng to maxım as लुम्पेदवश्यम कृत्ये तु काममनसोरपि । समो वा तताहितयोमासस्य पचि युड्घञो ।' quoted ın the तत्त्वबोधिनी on 'पृषोदरादीनि यथोपदिष्टम्' पा 6, 3 19 The Bodhını futher explaıns the maxım as कृत्यान्ते उत्तरपदे आवश्यम अन्त लुम्पेत्। अवश्यमन्तव्य, आवश्यसेव्य। तथा तुम काममनसो परत अन्त लुम्पेत्। गन्तुकाम्र गन्तुमना समो हिततयोरन्त वा लुम्पेत् सहीत सहित । सतत सतत । युट् घञ् च एतयो परो य मर्च् धातु तस्मिन् परे मासस्य अन्त लुम्पेत्। मास्पचनी मास्पाक ।' सकलस्य जगत य प्रभव (creatıon) स्थिति (sustenance) निरोध (destructıou) तेषु प्रभविष्णुना (able) आहव एव कल्पान्तानल तस्य प्रशम तस्य हेतु the cause of extınguıshıng the fire of world-destructıon ın the form of the war. आहूयन्ते अरय अत्र इति आहव that ın whıch enemıes are challenged a battle Both कल्प and कल्पान्त mean of world-destructıon 'संवर्त प्रलय कल्प क्षय कल्पान्त इत्यपि अमर' पारिपार्श्विक or पारिपार्श्वक ıs the Assıstant of Sūtradhāra Both forms of hıs name are grammatıcally correct, beıng derıved from परि (round about) and पार्श्व (sıde) He ıs always at the Sūtradhāra's sıde Bharata thus defines hım 'सूत्रधारस्य पार्श्वे य प्रकरोत्यमुना सह । काव्यार्थ-सूचनालाप स भवेत् पारिपार्श्विक ॥' कुशलिव means a wanderıng mınstrel or a bard, from कुशीलवौ, whıch sıgnıfies the two sons of Rāma and Sītā 'चारणास्तु कुशीलवा' अमर) It wıll be remembered that Kuśa and Lava, under ınstructıons from theır preceptor Vālmīkı, recıted everyday Chapters from Rāmāyaṇa at the gate of Rāma's palace, on the occasıon of the horse-sacrıfiee performed by hım *Vıde* Rāmāyana Uttarakāṇda cantos 93 and 94. Thıs was the first occasıon when a Kāvya, glorıfyıng a kıng, was thus publıcly sung, and the people, who ın the later days made the sıngıng of eulogıstıc stanzas ın glorıficatıon of the kıngs theır professıon, derıved theır name from these early sıngers, *vız*,

Kuśa and Lava, कुशीलव then came to mean an actor, a sense the word possesses in this passages Later derivations based upon the loose morals, generally to be found among the actors, are 'कुत्सित शील येषा ते कुशीलवा । कुशील वान्ति इति वा । व्याख्यासुधा The artificial character of these derivations is self-evident भरत connects कुशीलव with कुश See 'नानातोद्यविधाने प्रयोगयुक्त प्रवादने कुशल । आतोद्येप्यतिकुशलो यस्मात्स कुशीलवस्तस्मात् ॥ 37 नाट्यशास्त्र 36 सगीतकम् a concert सम्यग् गीत यत्र तत् सगीतम् । तदेव सगीतकम् 'गीत च नृत्य च वाद्य च त्रय सगीतमुच्यते' कतमम्–compare 'अथ कतम पुनर्ऋतुमधिकृत्य गास्यामि । S 1 ननु conveys a gentle rebuke and is best translated by 'Why' The Sūtradhāra means to say that his Assistant ought to know he should sing with reference, to the autumn, which was just the season (असुमेव) in which they were talking चन्द्रातपेन नक्षत्रग्रहै क्रौञ्चहंसै सप्तच्छद–कुमुदपुण्डरीक–काशकुसुमाना परागैश्च धवलित दिशा मण्डल यस्मिन् तम् Whiteness is a peculiar characteristic of the autumn, which becomes specially noticeable after the gloom of the rainy season The moon, the stars (नक्षत्रम्), the planets all begin to shine in their white refulgence, being no longer obscured by the veil of clouds The curlews (क्रौञ्च) and swans, both of white colour, make themselves prominent The Saptacchanda trees with their white flowers blossom Kumuda and Puṇḍarīka are both white lotuses, the former specially designating the one bloom at night 'सिते कुमुदकैरवे' 'पुण्डरीक सिताम्भोजम्' अमर Kāsa is a kind of grass having white flowers ('काशस्तृणे रागभेदे' विश्व) The pollen (पराग) of Kumudas and Puṇḍarīkas and of the Kāsa flowers spread through the air and render all the quarters white All these white objects generally figure in a typical description of the autumn. Note 'काशैर्मही शिशिरदीधितिना रजन्यो हसैर्जलानि सरिता कुमुदै सरासि । सप्तच्छदै कुसुमभारनतैर्वनान्ता शुक्लीकृतान्युपवनानि च मालतीभि ॥' Rs III 2, also R IV 17-19, Mu III 20

Note that आतप really means the light of the sun, which heats (आ समन्तात् तपति) But then the word became a synonym of light merely ('प्रकाशो द्योत आतप' अमर), with the results that a poet could speak of the cool delightful light of the moon as चन्द्रातप The reading कोकनद for पुण्डरीक is rejected, because कोकनद conventionally is a red lotus 'अथ कोकनद रक्तकुमुदे रक्तपङ्कजे ।' मेदिनी स्वादु जल येषु ते स्वादुजला, जलाशया यस्मिन् reservoirs of water (such as lakes etc) in which have sweet water. The rainy season,

which precedes, is marked by muddy and tasteless water In the autumn water becomes clear and sweet to the taste Note Rs iii 11 and 21, R iv 21

6 Construe —(अस्या शरदि) सत्पक्षा मधुरगिर प्रसाधिताशा मदोद्धतारम्भा धार्तराष्ट्रा कालवशात् मेदिनीपृष्ठे निपतन्ति । (आर्या)

The stanza describes the fact so often referred to by Sanskrit poets, namely, that at the beginning of the rainy season the swans migrate to the Mānasa lake, because muddy water is said to be repugnant to them, and that they return to the earth on the advent of 'the autumn which is characterised by limpid water Note among poetical conventions S D vii mentions ' जलधरसमये मानस यान्ति हसा ' According to Mallinātha the swans return to the Mānasa lake during the rains, because in that season only the lake is free from snow, which at other times mars its beauty (' कालान्तरे मानसस्य हिमदुष्टत्वात् हिमस्य च हसाना रोगहेतुत्वादन्यत्र गता हसा पुनर्वर्षासु मानसमेव गच्छन्तीति प्रसिद्धि ' on Me 11 q v) This description is couched in words which are paronomastic (श्लिष्ट) and which therefore indirectly suggest the downfall of the Kauravas. Every word has a double sense, the first referring to the phenomenon and the second conveying the suggestion. धार्तराष्ट्रा (1) swans ' धार्तराष्ट्र कौरवेऽहौ कृष्णास्याङ्घ्रिसितच्छदे ' हैम 'राजहसास्तु ते चञ्चूचरणैर्लोहितै सिता ॥ मलिनैर्मल्लिकाख्याते धार्तराष्ट्रा सितेतरै ॥' अमर.. Technically the dhārtarāstra is a swan white in his body, but dark in his beak and feet The significance of the name in this sense is thus expressed धृतं निवासाय आश्रित (मानस सरो विहाय) राष्ट्र मेदिनी यै ते धृतराष्ट्रा , त एव धार्तराष्ट्रा , (2) the sons of Dhrtarāstra, i e. the Kauravas सत्पक्षा (1) सन्त रुचिरा पक्षा पतत्राणि येषा ते having beautiful wings, (2) सन्त भीष्मद्रोणादय पक्षा सहाया सखाय वा येषाम् having for their partisans or for their friends good men such as Bhīsma, Drona etc 'पक्षो मासार्धके पार्श्वे ग्रहे साध्यविरोधयो । केशादे परतो वृन्दे बले सखिसहाययो । चुल्लीरन्ध्रे पतत्रे च वाजिकुञ्जरपार्श्वयो । ' मेदिनी मधुरगिर (1) whose notes are sweet मधुरा गिर येषा ते (2) Who are sweet in words, with the insinuation that they are hypocritical, their actions not conforming to those sweet words Another way is to take सत्पक्षामधुरगिर as one word, when going with the Dhrtarāstras, to be explained as सन् पक्ष येषा ते सत्पक्षा पाण्डवा इत्यर्थ । तेषु अमधुरा गिर येषा ते who speak harshly of (the Pandavas) whose cause is just But this way is obviously farfetched प्रसाधिताशा·

(1) प्रसाधिता मण्डिता आशा दिश यै॰ who have decked the quarters As the swans fly along, that particular direction appears beautified by their rows (2) *a* प्रसाधिता = प्रकर्षेण साधिता जिता who have completely subjugated the quarters *b* प्रसाधिता = प्रकर्षेण साधिता प्राप्ता आशा = मनोरथा who have fully gained their desires मदोद्धतारम्भा (1) मदेन हर्षेण उद्धता आरम्भा व्यापारा येषाम् whose activities are wild through joy. The swans become delighted at the passing away of the rains and at the advent of the autumn (2) मद = अहकार whose deeds are impudent through pride or vanity कालवशात् (1) through the influence of the season *viz* the autumn. (2) Through the power of Fate मेदिनीपृष्ठे (1) on the surface of the earth, as opposed to the Himalayan heights where they had gone in the rains (2) On the surface of the ground निपतन्ति (1) descend, (2) will shortly fall dead The present निपतन्ति denotes the immediate futu re The present can be used for the near past or future, according to वर्तमानसामीप्ये वर्तमानवद्वा' पा 3-3-131 ('वर्तमाने लट्' इत्यारभ्य 'उणादयो बहुलम्' इति यावद् येनोपाधिना प्रत्यया उक्तास्ते तथैव वर्तमानसमीपे भूते भविष्यति च वा स्यु । कदा आगतोसि । अयमागच्छामि, आयमागमम् । कदा गमिष्यासि । एष गच्छामि गमिष्यामि वा । सि कौ) This stanza has been quoted by S D as an instance of शब्दशक्तिमूलवस्तूध्वनि or suggestion based on the (double-meaning) power of words Note 'अत्र शरद्वर्णनया प्रकरणेन धार्तराष्ट्रादिशब्दाना हसाद्यर्थाभिधाने नियमनात् दुर्योधनादिरूपोऽर्थ शब्दशक्तिमूलो वस्तूध्वनि । इह च प्रकृतप्रबन्धाभिधेयस्य द्वितीयार्थस्य सूच्यतयैव विवक्षितत्वादुपमानोपमेयभावो न विवक्षित इति नोपमाध्वनिर्न वा श्लेष । S D x p 469 The second of the two above senses naturally struck the Pāripārśvika, for the use of the word Dhārtarāstra to designate (व्यपदिश्) the swans was certainly unusual To him therefore the Sūtradhāra's words were suggestive (आशसा suggestion, intimation) of inauspicious things Consequently in confusion (ससम्भ्रमम्) he uttered पाप शान्त (भवतु), अमङ्गल प्रतिहत (भवतु) may sin be allayed, may evil be couteracted or averted This ejaculation is used to express a pious wish that some untoward event, which the speaker fears be averted Compare the Marāthī 'इडा पीडा टळो आणि अमगळ पळो' सवैलक्ष्यस्मितम् with a smile of embarassment or amazement (वैलक्ष्यम्) The Sūtradhāra really had his sympathies with the Pāndavas He therefore, desired the overthrow of the Kauravas and made a covert reference to it in his apparently innocent description of the autumn But when his

Assistant grew confused at the inauspicious tenor of his speech, he pretended to be embarassed or amazed (वैलक्ष्यम्) at the Pāripārśvika's sensitivenerves, smiled at his igncrannce and proceeded to enlighten him regarding the meaning of the words There was nothing alarming in his speech, he argued, he merely used the word Dhārtarāstra to signify (व्यपदिश्) the swans in his desire (आशसा) to describe the autumnal season The Assistant retorted by saying that he did know (न–न) that dhārtarāstra meant a swan, but there was no escape from the fact that the Sūtradhāra's words conveyed inauspicious suggestion, and that made his heart tremble यत्सत्यम् is idiomatic for 'to tell the truth, indeed' ननु conveys a gentle censure The Sūtradhāra means to say that his Assistant ought to have seen that whatever inauspicious suggestion there was in his description of the autmun was now averted by Krsna, who had himself assumed the role of a mediator In order further to explain (तथा हि) his meaning, he depicts in the following stanza what he thinks would be the result of the Lord's mediation

7 Construe –अरीणा प्रशमात् निर्वाणवैरदहना पाण्डुतनया माधवेन सह नन्दन्तु। रक्तप्रसाधितभुव (अत एव) क्षतविग्रहाश्च कुरुराजसुता स्वस्था भवन्तु। (वसततिलका)

But it would appear the Sūtradhāra, even like Bhīmasena, did not want the fire of enmity (वैरमेव दहन) to be extinguished (निर्वाण *p. p* from निर् + वा to become extinguished) by means of a peace being brought about He, therefore, ostensibly expressed a pious wish for the good of both the parties in order to allay the superstitious fears of his Assistant, but really he again shadowed forth by means of double-meaning words the fate that in his opinion awaited the Kauravas Note that निर + वा yields two past passive participle forms *viz* निर्वाण and निर्वात Of these निर्वाण is available in all cases except when the action refers to wind Read 'निर्वाणोऽवाते' पा 8 2 50 (अवाते इति च्छेद। नि पूर्वाद्वातेर्निष्ठातस्य नत्व स्याद् वातश्चेत् कर्ता न। निर्वाणोऽग्निर्मुनिर्वा। वाते तु निर्वातो वात। सि कौ) अरीणा प्रशमात् (1) owing to reconciliation of the enemies, that makes them quiet (शात) (2) Owing to the slaughter or annihilation of the enemies, which also makes them silent in death रक्त भुव (1) *a* रक्तेभ्य अनुरक्तेभ्य पाण्डवेभ्य प्रसाधिता वितीर्णा भू तेषा न्याय्य राज्यार्धं यै 'who have restored their legitimate

share of the kingdom to the Pāṇḍavas who would thus be attached to them Note that in this compound the adjective रक्त is used proleptically रक्त is not an ordinary characteristic of the Pāṇḍavas, but रक्तत्व is a result attending भूप्रसाधन or भूवितरण at the hands of the Kauravas *b* रक्तेभ्य अनुरक्तेभ्य सुहृदादिभ्य प्रसाधिता अर्पिता भू राज्य यै who have bestowed on their devoted friends such as Karṇa a kingdom Thus interpreted the adjective would refer to an ordinary characteristic of the Kauravas. *c* रक्ता सरागीकृता प्रसाधिता प्रकर्षेण साधिता वशीकृता च भू यै who have made the earth *i.e*, the inhabitants thereof entertain affection for them and thus captured them *i e*, their hearts Thus also the adjective becomes वस्तुस्वभावदर्शक Explanation *a* however appears to us to be preferable (2) रक्तेन प्रसाधिता भू who have decked the earth with their blood This they would naturally do when they are destroyed by the Pāṇḍavas. क्षतविग्रहा (1) क्षत विग्रह सग्राम यै who have ended war by restoring to the Pāṇḍavas their just share (2) विग्रह = शरीरम् क्षता विग्रहा येषा whose bodies are shattered 'विग्रह समरे काये विश्व ' Note that in the ostensible meaning the construction is रक्त भुव (अत एव) क्षतविग्रहाश्च, while in the suggestion, which is the Sūtradhāra's real meaning, it becomes क्षतविग्रह (अत एव) रक्त भुवश्च The reason for this change is plain स्वस्था (1) स्वेषु तिष्ठन्ति ते who reside in themselves, have nothing to disturb them, are at ease (2) स्व स्वर्गे तिष्ठन्ति ते who reside in heaven *i e* are dead, by way of euphemism 'सुस्थिते च मृते स्वस्थ' विश्व स्वर in this case is an avyaya or indeclinable in the sense of heaven ('स्वरव्यय स्वर्गनाकत्रिदिवत्रिदशालया' अमर) The compound then becomes स्वस्था (स्वर् + स्थ) The intervening visarga is dropped, according to the Vārtika 'खर्परे शरि वा विसर्गलोपो वक्तव्य' which means that when a visarga is followed by श्, ष् or स्, itself followed by a hard consonant, it is optionally dropped When it is not dropped, it is either retained or changed to श, ष् or स्, respectively Thus विष्णु + स्थाता = विष्णु स्थाता, विष्णु स्थाता or विष्णुस्स्थाता This stanza is again an instance of शब्दशक्तिमूलध्वनि It is quoted in K P as an illustration of the dictum that अश्लीलत्वम् 'indecency' (of which inauspiciousness is a variety) is a merit, when the inauspiciousness refers to a future event Read 'अत्र 'प्रशमात्' इति 'स्वस्था' इति मरणार्थकत्वादश्लीलेऽपि भाव्यमङ्गलसूचनाद् गुण । दुर्योधनामङ्गलस्य नायकमङ्गलत्वेन गुणत्व बोध्यम्' प्रदीप साधिक्षेपम् reproachfully.

Bhīmasena was already angry He could not stand the idea of peace being concluded with the Kauravas. And when in such a mood he heard the Sūtradhāra uttering a pious wish for the good of the Kauravas, he burst into the following angry stanza in a tone of reproach Owing to his excitement he was incapable of understanding the hidden meaning of the Sūtradhāra. वृथामङ्गलपाठक vain utterer of auspicious things Bhīmasena means to say that the Sūtradhāra's auspicious utterance was bound to turn out fruitless, for inspite of what the Sūtradhāra might say he was going to kill the Kauravas अपसद (अप दूर सीदति असौ) one who sits apart, a low man At the end of compounds it has the sense of 'vile' 'wretched' 'the most degraded among' Technically it refers to the children of six degrading connections *i.e* of men of the first three castes with women of the castes inferior to their own Read ' विप्रस्य त्रिषु वर्णेषु नृपतेर्वर्णयोर्द्वयो । वैश्यस्य वर्णे चैकस्मिन् षडेतेऽपसदा स्मृता ' Manu, x 10

8 Construe — लाक्षागृहानलविषान्नसभाप्रवेशै न प्राणेषु वित्तनिचयेषु च प्रहृत्य, पाण्डववधूपरिधानकेशान् आकृष्य धार्तराष्ट्रा मयि जीवति स्वस्था भवन्ति (किम्)। (वसन्ततिलका)

Bhīmasena here enumerates the principal wrongs done to him and his brothers by the Kauravas and emphatically denies the possibility of his enemies' ever resting in peace as long as he is alive लाक्षागृहानलश्च विषान्न च सभाप्रवेशश्च तै लाक्षानिर्मित गृह लाक्षागृहम् (मध्यमपदलोपी), तस्मिन् अनल When the Pāndavas grew popular among the subjects owing to their manifold virtues and all citizens began to speak of Yudhisthira as the successor of Dhrtarāstra, Duryodhana was alarmed and somehow wanted to get rid of his inconvenient cousins He induced therefore his father to send them for a few days' residence to Vāranāvata, a city on the Ganges, not far away from the capital, Hastināpura, whose beauty and prosperity some clever ministers, impelled by Dhrtarāstra, had praised in open court in the presence of the Pāndavas Purocana, Duryodhana's Mleccha councillor, had under instructions from his master already built a magnificent house of lac (लाक्षागृहम्) in Vārānavata, to which, according to Duryodhana' plan, Purocana was to set fire, when the Pāndavas were safely lodged therein But Vidura came to know of this wicked plan in good time and in enigmatic language informed

Yudhisthira, at the time of his departure, of the kind of danger that he was running in going to Vāraṇāvata He also sent a clever digger who cut a secret subterranean passage from the house of lac Then on a certain day, on coming to know that Purocana was thinking of putting into practice his fell purpose, the Pāṇḍavas left the house by the underground passage, Bhīmesana first having set fire to it and thus burnt to death Purocana himself In this way Duryodhana's wicked plan was foiled *Vide* for the incident M Bh Ādiparva, Chapters 154–160 Note that लाक्षागृहानल really means the fire *which was intended to be set* to the house of lac. For we know from the Mahābhārata that it was Bhīmasena himself and not Duryodhana's agent, Purocana, that set the house on fire. विषमिश्रितमन्न विपान्नम्–During the course of their juvenile sports Bhīmasena used to overpower the Kauravas in every event and humiliate them in many ways The Kauravas consequently came to entertain deadly hostility towards him and tried to bring about his death by various means One of these was the administering of poisoned food, which was twice resorted to The first time Bhīmasena with his superhuman strength digested the poison On the second occasion while he was lying asleep, motionless through the effect of the poisoned food of which he had partaken no small quantity, Duryodhana and his companions bound his hands and feet and threw him into the Ganges At the bottom of the river he was bitten by nāgas of virulent venom, which by a kind of homeopathic action cured him of the earthly poison and he then began to work havoc among the nāgas themselves Vāsuki, their chief, took him to Pātāla, where as a special favour he was given rasa or purified mercury to drink, as a result of which he obtained the strength of an ayuta (ten thousand) elephants (Compare by the by vi 17 *infra*) After a week's residence in Pātāla he returned to Hastinapura to the great delight of his sorrowing mother and brothers For the incident *vide* Adiparva, Chapter 137–139 and read तथान्यादिवसे राजन् हन्तुकामोऽत्यमषर्ण (दुर्योधन)। 46 भोजने भीमसेनस्य तत प्राक्षेपयद्विषम 47 तच्चापि भुक्त्वाऽजरयदविकारो वृकोदर। विकारं नाभ्यजनयत्सुतीक्ष्णमपि तद्विषम् ॥ 48' अ 137, ततो दुर्योधन पापस्तद्भक्ष्ये कालकूटकम्। स्वय प्रक्षेपयामास भीमसेनजिघासया। 15 स्वयमुत्थाय चैवाथ हृदयेन क्षुरोपम। स वाचामृतकल्पश्च भ्रातृवच्च सुहृद्यथा। 16 स्वय प्रक्षिपते भक्ष्य बहु भीमस्य पापकृत्। प्रभक्षित च भीमेन

तं वै दोषमजानता ॥ 17' अ 138, 'यत्ते पीतो महाबाहो रसाये वीर्यसम्भृत, तस्मान्नागायुतबलो रणेऽधृष्यो भविष्यसि ॥ 24' अ 139 सभाप्रवेश –This refers to the entrance, so cunningly effected by Duryodhana and others, of Yudhisthira and his brothers into the specially erected gambling hall for the purpose of playing dice, an entrance which proved so fatal to the fortune of the Pāndāva princes Duryodhana was inspired with envy at the uncommon prosperity and wealth of Yudhisthira, which he witnessed on the occasion of the Rajasuya sacrifice performed by the Pāndava in his capital, Indraprastha. He was also smarting under the humilitation of being laughed at by Bhīmasena in that wonderful hall built by Maya for Yudhisthira Sakuni, the evil genius of Duryodhana, proposed to deprive the Pāndavas of all their enviable wealth by means of gambling of which he was a past master Dhrtārastra was induced to consent to the proposed gambling match and a challenge was quickly sent to Indraprastha through the unwilling Vidura It was considered unrighteous for a Ksatriya to refuse a challenge Yudhisthira therefore accepted it and went to Hastinapura along with his brothers and there in a specially constructed hall, in the presence of elders like Bhīsma, Dhrtarāstra, Virdura and Drona and of numerous kings, he lost, owing to the deceitful tricks of Śakuni all his wealth and possessions and ultimately himself and his brothers and even their wife, all of whom were consequently reduced to slavery of the Kauravas Duryodhana thereupon ordered Draupadī to be brought into the assembly and when she protested, Dussāsana was sent to bring her He dragged her by her hair into the hall inspite of her protestations and later on pulled her garment in an attempt to deprive her of it At last Dhrtarāstra intervened and being pleased with Draupadī, he restored at her request, Yudhisthira and his brothers to freedom The Pāndava princes thereupon started for their city But Duryodhana and Śakuni then realised that they had merely scotched the serpents and not killed them A fresh challenge was therefore again sent and the Pāndavas returned from half the way and there was a second sabhāpraveśa Then followed what is known as the anudyūta, wherein the stake was that the vanquished party should reside in a forest for thirteen years, afetr which one year was to be passed *incognito* Yudhisthira as before lost Thus we see that सभाप्रवेश really refers to two

occasions *Vide* for these incidents Sabhāparva, Chapters 74 to 102, which we strongly recommend students to read. When these fourteen years passed away, the Pāṇḍavas emerged from their obscurity and demanded from Duryodhana their legitimate share of kingdom Duryodhana was unwilling to part with any land and an appeal to arms seemed inevitable It was at this time that Lord Kṛṣṇa tried to negotiate peace and avert the catastrophe and with this negotiation our play, as we have seen, begins It should be noticed that chronologically the compound लाक्षा प्रवेशै is not correct It should be विषान्नलाक्षागृहानलसभाप्रवेशै प्राणेषु–By विषान्न the life of Bhīmasena alone and by लाक्षागृहानल the life of all the Pāṇḍavas were sought to be taken वित्तनिचयेषु—The Pāṇḍavas lost their heaps of wealth owing to their entrance into the fatal gambling hall Note the idiomatic use of the locative in न प्राणेषु वित्तनिचयेषु च प्रहृत्य having struck at our lives and our heaps of wealth आकृष्य केशान् (परिधान garment)—This refers to incidents that happened after the sabhāpraveśa was effected The reading आकृष्ट केशा is tame while आकृष्ट केशान् lays the finger straight on the most grievous wrong In this connection we cannot resist the temptation of quoting the following pathetic stanzas 'ततो जवेनाभिससार रोषाद् दुःशासनस्तामभिगर्जमानः। दीर्घेषु नीलेष्वथ चोर्मिमत्सु जग्राह केशेषु नरेन्द्रपत्नीम् ॥ 41 ये राजसूयावभृथे जलेन महाक्रतौ मन्त्रपूतेन सिक्ताः। ते पाण्डवानां परिभूय वीर्यं बलात्प्रमृष्टा धृतराष्ट्रजेन ॥ 42 स तां पराकृष्य सभासमीपमानीय कृष्णामतिदीर्घकेशीम्। दुःशासनो नाथवतीमनाथवच्चकर्ष वायुः कदलीमिवार्ताम् ॥43' सभापर्व अ 89, 'तच्छ्रुत्वा पाण्डवाः सर्वे स्वानि वासांसि भारत। अवकीर्योत्तरीयाणि सभायां समुपाविशन् ॥ 39 ततो दुःशासनो राजन्द्रौपद्या वसनं बलात्। सभामध्ये समाक्षिप्य व्यपाक्रष्टुं प्रचक्रमे ॥ 40' अ 90 स्वस्था भवन्ति (किम्) will they rest at ease? This is a question of appeal The effect of it is to deny emphatically the possibility of the Dhārtarāṣṭras' becoming svastha as long as Bhīmasena is alive In Sanskrit we say that in this sentence we must understand काकु, which means a modulation of voice resorted to in uttering a stanza so as to give it an interrogative force 'भिन्नकण्ठध्वनिर्धीरैः काकुरित्यभिधीयते।' quoted in S D. ii, 'काकुः स्त्रियां विकारो यः शोकभीत्यादिभिर्ध्वनेः' अमर This device of using Kāku sentences is one of the marked peculiarities of Bhaṭṭa Nārāyaṇa's style.

वासुदेव मृष्यमाण not tolerating or brooking peace with the Kurus (sought to be effected) by Vāsudeva's going (as a

mediator) कुरु here means the descendants of Kuru It should once for all be remembered that Kuru was a remote ancestor of both the Pāṇḍavas and the Dhārtarāṣṭras It was after him that the famous battle-field was named Kurukṣetra Strictly then Kurus, Kauravas, Kauravyas etc mean even like Bharatas both the sons of Pāṇḍu and Dhṛtarāṣṭra But the terms derived from Kuru became restricted in sense and usually meant the Dhārtarāṣṭras पृथु भ्रुकुटि -पृथुश्चासौ ललाटतटश्च, तस्मिन् घटिता, पृथु घटिता विकटश्चासौ कीनाशस्य तोरणे त्रिशूल , स इव आचरन्ती विकट-त्रिशूलयमाना, पृथु घटिता विकट यमाना च भीषणा भ्रुकुटि यस्य whose fierce frown is formed on the surface of his broad forehead and looks (lit acts) like the formidable (विकट) trident on the arched gateway (तोरणोऽस्त्री बहिर्द्वारम् ' अमर) of the God of death ('कृतान्ते पुंसि कीनाश ' अमर) Bhīmasena frowned in anger and his frown was marked by wrinkles on his forehead which divided it in three parts Thus it looked like a trident and as it foreboded the death of the Kauravas, it is aptly likened to the trident on Death's arch The crescent-shaped forehead where the frown was visible may also be taken to stand for the arched gateway where the trident rested That the frown is marked by a three-fold division of the forehead is an idea common enough Note ' बद्धान्धकारया त्रिपताकया भ्रुकुट्या पुनरिव त्रियामा परिवर्तयन् ' हर्षचरित् उ 4, Par 6 (our edition) भ्रु (भ्रू or भृ) कुटि –टी *f* contraction or knitting of the eyebrows, a frown कीनाश is explained as ' की ' इति अव्यय कुत्सायाम्'। की कुत्सित नाशयति (who destroys people in evil ways) । यद्वा क्लिश्नाति क्लिश्यते वा (who torments people) । ' व्या सु The reading विकटभ्रुकुटिना दृष्टिपातेन is easy and is for that reason likely to be a later emendation. आपिबन् पातेन as though drinking us all by casting a glance निष्क्रान्तौ go out of the stage, exit. Either say सूत्रधार पारिपार्श्विकश्च निष्क्रान्तौ, or simplify अभिनेतारौ जनौ निष्क्रान्तौ प्रस्तावना is the Introduction For definition *vide* Appendix A

सानुनयम् in a persuasive tone आर्य- This is how an elder brother is technically addressed ' आर्योति पूर्वजो भ्राता ' भरत अनुमतम् agreeable भरतपुत्र is an actor, so called because he is a spiritual descendant of Bharata, who, according to tradition, invented the drama शैलूषो भरत. सर्वकेशी भरतपुत्रक· । ' हैम Descent

in India is traced in two ways, lineally and spiritually 'वंशो द्विधा । जन्मना विद्यया च.' यथ्य–Sahadeva is pointing out to Bhīmasena the hidden meaning of the Sūtradhāra's stanza by plainly paraphrasing the important words For, Bhīma was not in a mood to detect the covert reference यथार्थम् (अर्थम् अनतिक्रम्य) not transgressing the sense intended, quite in conformity with it, appropriate. This is an अव्ययीभाव compound, formed in the sense of अनतिवृत्ति or non-transgression, which is one of the senses of यथा, according to अव्यय विभक्तिसमीपसमृद्धिव्यृद्ध्यर्थाभावात्ययासंप्रति etc' ('a long Sūtra which gives the various senses in which an Avyayībhāva compound can be fomed) पा 2. 1 6 क्षतजम् that which flows from a wound, blood The reading 'इति पठित्वा अन्यथा अभिनयति' is bad For it is not possible to bring out the real meaning of the Sūtradhāra by mere gesticulations Bhīmasena moreover could not have understood it in this way in his present mood सोपालम्भम् tauntingly Bhīmasena's speech is ironical He says that to the other Pāndavas the Kauravas are brothers—to him they are of course inveterate enemies—with whom peace must be effected by all means . Therefore it is not proper for them to think inauspicious things about them The word भ्रातर is used purposely सन्धेय Fit to be made peace with Bhīma's speech suggested that other Pāndavas felt not anything for the doing of the Kauravas This irritated Sahadeva He therfore said in anger (सरोषम्),

9 Construe राजा निषेद्धा न स्यात् चेत् पदे पदे कृतवैरान् धृतराष्ट्रस्य तनयान् क तव अनुज क्षमेत । (पथ्यावक्त्र)

Sahadeva means to say that his other brothers feel, equally with Bhīmasena, the insults (वैरम् act of hostility, provocation) offered to them at every step by the Kauravas. Only they do not grow impatient like Bhīma, because they have too great a regard for the King *viz* Yudhisthira तव अनुज is a significant expres sion As brothers of Bhīma they cannot possibly put up with the insults in a tame manner Bhīma was a man of highly impulsive temperament Though often extremely violent in thought and word, he always remained non-violent indeed out of regard for his elder brother Compare his words in the Sabhāparva, when, on being asked by Duryodhana as to whether Draupadī was

or was not rightly won in the dyūta, he declares ' यद्येष गुरुरस्माकं धर्मराजो महामना । न प्रभुः स्यात्कुलस्यास्य न वयं मर्षयेमहि ॥ 12 ईशो न पुण्यतपसां प्राणानामपि चेश्वरः । मन्यते जितमात्मानं यद्येष विजिता वयम् ॥ 13 अ 92 Sahadeva here is almost paraphrasing Bhīma's words on that occasion with a view to remind him of what he himself had then said and to impress upon him the necessity of curbing his temper But to-day Bhīma is far too much exasperated All along he has remained non-violent, because he hoped one day to have his revenge But now he sees that if peace be effected, his cherished revenge will be impossible He, therefore, declares that he will no longer have anything to do (भिन्न) with them all and will seek his revenge single-handed एवमिदम् so it is i e you are unwilling to take action against the desire of the King But I am prepared to do so Our ways therefore part (भिन्न)

10 Construe --शिशोरेव मम कुरुभिः यद् वैरं प्रवृद्धं खलु, तव आर्यो हेतुः न भवति, किरीटी न (भवति), युवां च न (भवतः) । जरासन्धस्योरः स्थलमिव पुनरपि विरूढं सार्वं भीमः रुधा विघटयति, यूयं घटयत । (शिखरिणी)

Bhīma is here pointing out why, in the matter of avenging the wrongs the Kauravas had done them, he was not likely to fall in line with his brothers From their very childhood it was he who had been the special object of hatred to the Kauravas. Inspite of his brothers he must therefore see to it that Kauravas were properly dealt with It should be noted that what Bhīma was saying was true Of all the Pāndavas the Kauravas most hated Bhīma and also dreaded him most It was he who ultimately killed them all In the latter half of the stanza he is hurling defiance at his brothers, Try however they might to bring about peace, he was determined to see that it would be broken no sooner it was effected आर्य refers to Yudisthira किरीटी is Arjuna किरीट -ट विद्यते अस्य He was so called because a diadem (किरीट -टम्), given to him by Indra, shone resplendently on his head in battle Note ' किरीटं सूर्यसंकाशं भ्राजते मे शिरोगतम् । रणमध्ये रथस्थस्य सूर्यपावकसन्निभम् ॥ 29 अच्छेद्यं रुचिरं चित्रं जाम्बूनदपरिष्कृतम् । इन्द्रदत्तमनाहार्यं तेनाहुर्मां किरीटिनम् ॥ 33' विराटपर्व अ 43 जरा मिव like the stout or massive (स्थलम्) chest of Jarāsandha The reference is to the story of Jarāsandha, King of Magadha, who was possessed of superhuman physical strength. King Bṛhadratha

of Magadha had no son In despair he retired to a forest along with his two wives, the twin-born princesses of Kāsī, in order to practise penance There he chanced to meet a great sage, named Caṇḍakausika who gave him a charmed mango-fruit, which was to be eaten by his wife and which was to give him a son The Banaras princesses cut the fruit in two and ate it The result was they each gave birth to half the body of a boy Grieved at this unnatural phenomenon the two sisters in consultation arranged to throw the two halves of the boy's body at a crossway in the city A demoness, named Jarā, wandering about in search of human food, found these two halves, which, when joined together by her, developed into a fine powerful boy, whom the demoness restored to the King The boy was significantly named Jarāsandha, as the halves of his bodies had been joined together by Jarā Jarāsandha, on succeeding his father, imprisoned 86 thousand kings in order to perform a human sacrifice to Rudra Before the Rājasūya sacrifice of Yudhisthira was performed Kṛṣṇa (for whom Jarāsandha had come to entertain inveterate enmity owning to his slaughter of Kaṁsa, who was Jarāsandha's son-in-law), Arjuna and Bhīma went to Jarāsandha and demanded the release of the imprisoned monarchs The Magadha king having refused, a single combat ensued between him and Bhīmasena, which lasted without cessation for 13 days Bhīma cut the body of Jarāsandha in two, but it again grew whole (विरूढ) and Jarāsandha commenced the fight afresh, Kṛṣṇa thereupon gave a signal to Bhīma, profitted by which the Pāṇḍava prince again cut Jarāsandha in two and threw the halves crosswise on the ground This completed Jarāsandha's destruction It is this fact of cutting asunder the body of Jarāsandha, after it had again grown whole, that is referred to by Bhīmasena in the third line For the story of Jarāsandha *vide* Sabhāparva, Chapters 17–25 and read 'ते (शकले) चतुष्पथनिक्षिप्ते जरा नामाथ राक्षसी । जग्राह मनुजव्याघ्रमांसशोणितभोजना ॥ 52 कर्तुकामा सुखवहे शकले सा तु राक्षसी । संयोजयामास तदा विधानबलचोदिता ॥ 53 ते समानीतमात्रे तु शकले पुरुषर्षभ । एकमूर्तिधरो वीर कुमार समपद्यत ॥ 54' अ 17, 'तस्य नामाकरोच्चैव पितामहसम पिता । जरया सन्धितो यस्माज्जरासन्धो भवत्वयम् ॥ 11' अ 18, 'तदा तद्युद्धमभवद्दिनानि दश पञ्च च । अनाहार दिवारात्रमविश्रान्तमवर्तत ॥ 38 अ 24, 'ततस्त्वाज्ञाय तस्यैव पादमुत्क्षिप्य मारुतिः । द्विधा बभञ्ज तद्गात्र प्राक्षिपद्विननाद

च । 16 पुन सन्धाय तु तदा जरासन्ध प्रतापवान् । भीमेन च समागम्य बाहुयुद्धं चकार ह ॥ 17 पुन कृष्णस्तमिरिण द्विधा विच्छिद्य माधव । व्यत्यस्य प्राक्षिपत्तत्तु जरासन्धवधेप्सया ॥ 19 भीमसेनस्तदा ज्ञात्वा निर्बिभेद च मागधम् । द्विधा व्यत्यस्य पादेन प्राक्षिपच्च ननाद ह ॥ 20 शुष्कमासास्थिमेदस्त्वग्भिन्नमस्तिष्कपिण्टक । शवभूतस्तदा राजन् पिण्डीकृत इवाबभौ ॥ 21' अ 25 विरूढ has a double sense. It means 'healed up, rendered whole,' when going with उर स्थलम्, and 'effected, formed' when going with सन्धि Thus the sentence becomes पुनरपि विरूढ जरा स्थलमिव पुनरपि विरूढ सन्धि विघटयति Note that सन्धि here just means 'peace' and does not paronomastically mean 'the union of the two halves,' as some think विघट to break, divide asunder

अतिसभूत कोप येषाम् whose anger has exceedingly gathered together, who are extremely enraged गुरु means an elderly relation, here a brother, our worthy brother कदाचित् खिद्यते will perhaps get angry खेद originally meant physical pain or exhaustion, then mental pain or agitation, vexation, and then anger, which is also a kind of mental agitation The last meaning is pertinent in the present case, considered in the light of the following speech of Bhīmasena The tame meaning 'feel aggrieved' does not appear to us to be satisfactory. किं नाम जानाति—Bhīma is surprised to hear from Sahadeva the possibility (नाम has the sense of सभावना) of Yudhisthira's ever becoming angry He was all along under the impression that his elder brother knew ksamā or forgiveness alone To learn from Sahadeva that he knows anger too (खेदमपि) is therefore quite a news to him! The whole speech is highly ironical The sentence गुरु जानाति is to be understood with the author's favourite काकु, which is here very happy and intensifies the irony so much 'You are incapable of feeling anger Your all-in-all lies in ksamā'—this was a common taunt which Draupadī and Bhīma often administered to Yudhisthira Compare Draupadī's words to the king in Vanaparva, Ch 28 'नूनं च तव नैवास्ति मन्युर्भरतसत्तम । यत्ते भ्रातॄंश्च मां चैव दृष्ट्वा न व्यथते मन ॥ 35 न निर्मन्यु क्षत्रियोऽस्ति लोके निर्वचन स्मृतम् । तदद्य त्वयि पश्यामि क्षत्रिये विपरीतवत् ॥ 36'

11. Construe;—पाञ्चालतनया नृपसदसि तथाभूता दृष्टा वल्कलधरै (अस्माभि) व्याधै सार्धं वने सुचिरमुषितम् । विराटस्य आवासे अनुचितारम्भानिभृत

स्थितम्। (एव गतेऽपि) गुरु खिन्ने मयि खेद भजति (किम्), अद्यापि कुरुषु न (भजति किम्)। (शिखरिणी)

Bhīmasena wants to explain (पश्य) to Sahadeva why he thought Yudhisthira was incapable of anger and why he was surprised at Sahadeva's remarks that he would get angry Occasions had arisen in the past when anger on the part of Yudhisthira would have been most proper But he did not get angry How then could he have that feeling now? If he had, it would indeed be a great surprise! तथाभूताम् who had become like that *i e* who had been reduced to that condition This is a most compressed and a most impressive epithet It at once recalls to the mind the picture of the helpless Draupadī in her courses, rudely dragged by her hair and her garment in that assembly, and all that shameless indignity to which she was subjected by Duśśasana तथाभूताम् is really equal to दुःशासनाकृष्यमाणवसनकेशा नग्नीक्रियमाणा क्रन्दन्ती च This way of describing Draupadī's helpless condition in a general way is more effective than if actual words to convey the sense intended had been used Besides the condition, to which Draupadī had been reduced, was to Bhīma so horrible that he could not describe it in so many words J's explanation of तथाभूता as ऋतुमतीं नग्ना च is wrong For, ऋतुमती was not a condition to which she had been reduced by the enemy and नग्ना does not represent the truth Draupadī had never been stripped naked, only an unsuccessful attempt to do so had been made दृष्ट्वा—This and the following words in the first half of the stanza are all significant Thus दृष्ट्वा having actually seen, न तु श्रुत्वा Actual sight of the humiliation of a loved one is certainly far more painful and exasperating than hearing an account of it नृपसदसि—The insult was aggravated by the fact that it was inflicted in the assembly of kings It is a matter of common experience that humiliation suffered in public is more galling than if it were received in private life It was besides a most mortifying sight for the Pāṇḍavas to witness their beloved wife subjected to such indignity in the presence of those very kings, whom they had before brought under their sway पाञ्चालतनयाम् the daughter of the king of the Pāñcālas. Draupadī was not an ordinary woman. India's bluest blood ran in her veins An insult to her was

therefore most provoking! But what did we do? We merely looked on! Oh, how humiliating! Such is Bhīma's suggestion In Sanskrit the name of a country designates the people as well as the king thereof Thus Pāñcāla means the country of that name, the people of that country and its king व्याधैः सार्धम् in company with hunters Good company often serves to alleviate the miseries brought on by circumstances But who were our associates? Hunters! Oh, what a fall! सुचिरम् for a very (*su*) long time A day or two of such residence would perhaps have been tolerable But twelve long years—Oh, that was simply unbearable! And we did it all! वल्कलधरैः (वल्कलानां धराः धारकाः तैः) putting on or dressed in, barks We did not have even good garments Oh, what a degradation for members of royal family! Compare 'विजित्य यः प्राज्यमयच्छदुत्तरान् कुरूनकुप्यं वसु वासवोपमः । स वल्कवासांसि तवाधुना हरन् करोति मन्युं न कथं धनंजयः ' Ki i 35. अनुचिताश्च ते आरम्भाश्च तैः निभृतं गुप्तं यथा स्यात् तथा in a way unknown to others, or secretly (*i e* concealing our identity), by means of occupations (आरम्भ) improper (for us) Thus refers to the latter part of the wager in the anudyūta which was to the effect that the vanquished party was to live twelve years in a forest and further to pass one year *incognito*, during which time if its identity was found out, a further residence in the forest for twelve years more was to follow as a penalty Note ' महाधन ग्लहं त्वेकं श्रुणु भो भरतर्षभ ॥ 9 वयं वा द्वादशाब्दानि युष्माभिर्द्यूतनिर्जिताः । प्रविशेम महारण्यं रौरवाजिनवाससः ॥ 10 त्रयोदशं च स्वजनैरज्ञाताः परिवत्सरम् । ज्ञाताश्च पुनरन्यानि वने वर्षाणि द्वादश ॥ 11 अस्माभिर्निर्जिता यूयं वने द्वादश वत्सरान् । वसध्वं कृष्णया सार्धमजिनैः प्रतिवासिताः ॥ 12 त्रयोदशं च स्वजनैरज्ञाताः परिवत्सरम् । ज्ञाताश्च पुनरन्यानि वने वर्षाणि द्वादश ॥ 13 त्रयोदशे च निर्वृत्ते पुनरेव यथोचितम् । स्वराज्यं प्रतिपत्तव्यमितरैरथवेतरैः ॥ 14 ' सभापर्व 98 This 13th year the Pāṇḍavas passed at the palace (आवास) of King Virāṭa, disguising themselves under various assumed names and following various professions quite unworthy (अनुचित) of themselves Thus Yudhiṣṭhira lived there as a gambler, introducing himself as a Brāhmaṇa, a friend and favourite of Yudhiṣṭhira, by name Kaṅka (' कङ्को हि नाम्ना विषये तवागतो व्रती द्विजातिः स्वकृतेन कर्मणा । 35 युधिष्ठिरस्यापि सखाभवं पुरा 36 ' विराटपर्व 9) Bhīma announced himself as a Śūdra by caste, named Balala, a clever cook, who had seen service under Yudhiṣṭhira and was made head of Virāṭa's

culinary department (' गत्यास्मि शूद्रो बल्लेति नाम्ना जिजीविषुस्त्वद्विषयं समागत ॥ 17 युधिष्ठिरस्यापि महानसे पुरा बभूव सर्वप्रभूरन्नपानद । 18 अ 10) Arjuna appeared as a eunuch under the name Bṛhannalā and was appointed instructor to Princess Uttarā in music and dancing (' स तत्र राजानममित्रादहाब्रवीद् बृहन्नलाह नरदेव नर्तकी ॥ 8' अ 11) Nakula went in the character of Yudhiṣṭhira's Groom-in-Chief, Granthika by name, and was made the Aśvapati of Virāṭa (' तवाश्ववन्ध सुत्कृतो भवाम्यहृ कुरुष्व मामश्वपतिं यदीच्छसि ॥ 6 जानस्तु मामाह स चापि पाण्डवो युधिष्ठिरो ग्रन्थिकमेव नामत ॥ 10 ' अ 12) Sahadeva said he was a Vaiśya, by name Ariṣṭanemi, and had served under Yudhiṣṭhira as his chief cowherd and was there called Tantrīpāla (' वैश्योस्मि नाम्नाहमरिष्टनेमिर्गोसख्य आस कुरुपुंगवानाम् ॥ 12 तेषा (पाण्डवाना) गोसख्य आस वै तन्त्रीपालेति मा विदु 17' अ 13. Finally, Draupadī approached Queen Sudeṣṇā of Virāṭa, introduced herself as a servant and friend of Draupadī by name Mālinī, and accepted service as a Sairandhrī (' वासश्च परिधायैक कृष्णा सुमलिन महत् । कृत्वा वेष च सैरन्ध्रया कृष्णा व्यचरदार्तवत् ॥ 2 मालिनी चेति मे नाम स्वय देवी चकार ह कृष्णा कमलपत्राक्षी सा मे प्राणसमा सखी ॥ 45 ' अ 14) Note that it is a mistake to suppose, as people often do, that Sairandhrī was Draupadī's proper name assumed to conceal her identity at Virāṭa's court Her assumed name was Mālinī, as we know from above Sairandhrī is a common name applied to a class of female artisans, who work in the houses of others, but who do not thereby lose their independence 'सैरन्ध्री परवेश्मस्था स्ववशा शिल्पकारिका' अमर, The last line contains two kākus or questions of appeal मयि खिन्ने गुरु खेद भजात (किम्), अद्यापि कुरुषु खेद न (भजति किम्) भजति has the sense of the near future will entertain anger This line is a direct answer to Sahadeva's words कदाचित् खिद्यते गुरु ' By the two kākus used Bhīma wants to insinuate that anger towards him is most improper, while towards the Kurus it is most proper But if Sahadeva's statement were correct, Yudhiṣṭhira would be acting just the other way! This stanza is quoted in K P iii as an instance where kāku conveys by suggestion the intended sense " अत्र मयि न योग्य खेद, कुरुषु तु योग्य इति काका प्रकाश्यते ' p 75 The stanza is further quoted in K P. vii as an instance of the poetical defect called न्यूनपद, in so far as certain words have to be supplied viz अस्माभि before उषितं, स्थितं etc, and इत्थ before खिन्ने But Mammaṭa is here a trifle too fastidious,

as this circumstance can hardly make the stanza defective, at least in the eyes of an ordinary critic, for he understands the words supplied very easily without any stretch of imagination For otherwise, if we carried Mammata's principle to its logical consequences, stanzas like 'गच्छाम्यच्युत दर्शनेन भवत किं तृप्तिरुत्पद्यते' K P p 207 would contain the dosa न्यूनपद, inasmuch as अह has here to be supplied before गच्छामि The last line decides the meaning to be attached to the root खिद् in this passage For, खिन्न in खिन्ने मयि undoubtedly means क्रुद्ध It is thus clear that in the five or six formations from खिद् which occur in this passage, the root has the sense of 'to get angry' No other sense would do J is manifestly wrong when he construes the forth line as 'मयि खिन्ने सति गुरुरद्यापि कुरुषु खेद न वहति इत्यन्वय' Another way of construing the stanza is पाञ्चालतनया दृष्ट्वा, (अस्माक) वने उषित (भावे क्त, वासमित्यर्थ) दृष्ट्वा, आवासे स्थित (स्थान) च दृष्ट्वा, गुरु खिन्ने मयि खेद भजति This means that the gerund दृष्ट्वा is to be connected with भजति But this way is inadmissible for two reasons First, this construction means that only Yudhisthira saw Pāncālī in that condition It makes पाञ्चालीदर्शन युधिष्ठिरकर्तृक only Secondly, it makes वने वास and आवासे स्थानम् युधिष्ठिरव्यतिरिक्तपाण्डवकर्तृक This is manifestly not what Bhīma has in his mind He wants to suggest that they *all* had gone through those humiliations Our construction पाञ्चालतनया दृष्ट्वा वने (अस्माभि) उषितम् etc makes पाञ्चालीदर्शन, वने वास and आवासे स्थान all सकलपाण्डवकर्तृक, which is the sense intended

तत् then, therefore, *i. e* because Yudhisthira would thus be unreasonably angry with me I should really have nothing to do with him Go you to him therefore अतिचिर प्रवृद्ध य अमर्ष (anger) तेन उद्दीपित (ablaze) तस्य Bhīma means his anger has now been allowed to gain strength for a sufficiently long time The limit has been passed (अति) Action must follow now राजानम्—Note to Bhīma, Yudhisthira at present is not a गुरु, he is merely राजा

12 Construe:—मया युष्मच्छासनलङ्घनाह्वसि मग्नेन स्थित नाम, स्थितिमताम् अनुजानामपि मध्ये (मया) विगर्हणा प्राप्ता नाम। अद्य एकं दिवस क्रोधोल्लासितशोणितारुणगदस्य कौरवान् उच्छिन्दत मम (त्वं) गुरु. न असि, अहं तव विधेय. न (अस्मि)। (शार्दूलविक्रीडितम्)

Bhīma has already declared his intention of revolting against the authority of Yudhiṣṭhira in the matter of wrecking his vengence on the Kauravas He is, in this stanza, depicting the undesirable results that he fears would follow such revolt *viz* the sin (अहस्) of having transgressed (लङ्घनम्) the command (शासनम्) of an elder brother and the censure (विगर्हणा) that he would stand exposed to in the midst of the brothers, who had always been keeping to their bounds (स्थितिमत् duly following the bounds or ordinances that are set to an individual) and declared he is prepared (नाम) to suffer them युष्माक शासन, तस्य लङ्घन तदेव अह तस्मिन् मग्न plunged, from मस्ज्-मज्जति मया मग्नेन स्थितम् is an impersonal construction नाम is used in the sense of अभ्युपगम or acceptance, 'I prefer,' 'I am prepared to suffer' 'नाम· प्रकाश्यकुत्सयो सभाव्याभ्युपगमयोरलीके विस्मये क्रुधि ' हेमचन्द्र This sense of नाम in this and the following line is misunderstood by many The reading लङ्घनाम्भसि is evidently a deliberate emendation on the part of some third-rate scribe, who thought मग्नेन would suit अम्भसि better But one must remember, that 'plunged in sin' is quite a common concept, suggesting as it does the comparison of sin with ocean Besides लङ्घनाम्भसि loses a very important factor in Bhīma's mental state *viz* the idea of sin Bhīma is conscious that the course at present he is about to adopt involves sin Yet his ire is so pitched that he is prepared to incur it अनुजाना मध्ये—The meaning is All my younger brothers will not go against the desires of Yudhiṣthira But I am prepared to do so In the midst of them *i. e* in contrast with them I shall incur censure *from the public* as being a disobedient younger brother But I prefer it (नाम) Another way is to take अनुजाना मध्ये = at the hands of younger brothers They would all remain obedient to Yudhiṣthira and would naturally censure me if I proved disobedient That is the idea This way is not quite so good Bhīma's younger brothers would not quite censure him, even though they thought his action censurable Besides, it is better to refer the 'vigarhaṇā' as coming from the public A third way is to take अनुजाना मध्ये = along with my younger brothers. This makes the second line mean Up to this time I remained silent along with my ever obedient anujas and thus incurred censure But I would no longer do so This means that censure was levelled against Bhīma and his anujas for not having revolted against Yudhiṣthira's authori-

ty long before But *this was not a fact* This interpretation should therefore be rejected. Note that स्थित and प्राप्ता are used in the sense of the immediate future For Bhīma, is referring to the results that *would follow* his revolt क्रोधेन उल्लासिता (from उद् + causal of लस् to brandish or flourish high), शोणितेन अरुणा (gory with blood) च गदा यस्य This adjective is partly proleptic Bhīma would raise his sword on high and proceed to kill the Kauravas His sword would *then* become red with blood , उच्छिन्दत *pres part* from उद् + छिद् छिनत्ति to cut, destroy, annihilate The present participle has the sense of the immediate future. अद्य एकम् दिवसम् to-day, for (just) one day Bhīma wants to emphasise the fact that his revolt against Yudhisthira would last only for a day, during the course of which he would be able to annihilate the Kauravas दिवसम् is an accusative of time showing duration, used according to ' कालाध्वनोरत्यन्तसंयोगे ' पा 2, 3 5 (इह द्वितीया स्यात् । मासं कल्याणी । मासमधीते । मासं गुडधाना । क्रोशं कुटिला नदी । क्रोशमधीते । क्रोशं गिरिः । अत्यन्तसंयोगे किम्? मासस्य द्विरधीते । क्रोशस्यैकदेशे पर्वतः । सि कौ) गुरु elder brother, who as such deserves to be obeyed, ' विधेय ' (विधातुं शक्य) whom it is possible to control obedient • विधेयो विनयग्राही वचनेस्थित आश्रव ' अमर

उद्धतम् haughtily This is used adverbially आत्मगतम् to himself आत्मनि गतं स्याद् यथा तथा in such a way as to make the speech heard by oneself alone This is a stage direction This of course does not mean that Sahadeva is to mutter his speech within him He must utter it loudly enough to be heard by the audience But Bhīma is dramatically supposed not to hear it अये shows surprise Sahadeva could not understand why Bhīma should start for Pāncālī's abode in such a mood **(Page 10)** चतस्रः शालाः समाहृताः चतुःशालं (द्विगु समास), तदेव चतुःशालकम् a building having halls (शाला) on all the four sides facing each other, a quadrangle In चतुःशालकं प्रति प्रस्थित , प्रति is unnecessary But Nārāyaṇa seems to be fond of it Compare above ' शिबिरं प्रति प्रस्थातुकामस्य ' p 3 भवतु–Sahadeva decides to wait outside Pāncālī's quadrangle, because he did not think it proper to intrude on the privacy of Bhīma and Draupadī आयुधागारम् armoury, arsenal, depository of arms आयुधं सहायं यस्य whose companion is a weapon, armed with a weapon. Bhīma was in a mood of defiance and haughtiness He desired to arm himself

and at once to proceed to destroy the Kauravas That was why he started for what he took to be the armoury When he came to know his mistake, he thought for a while (विचिन्त्य) as to what he should do and then was glad to realise that an opportunity had thus been accidentally thrown in his way of taking leave of (मन्त्र् with आ to take leave of, bid adieu to) Pāñcālī, before he finally embarked on the task of wrecking his vengeance For, he already was (एव) thinking of bidding such farewell to his beloved वत्स—The prospect of meeting his beloved at once calms Bhīma down, When he is once more himself, he realises that in anger he had gone a little too far in proclaiming his readiness to break away from Yudhisthira's control He now wants to excuse himself Yudhisthira's attempt to effect peace (सन्धानम्) with the wicked Kauravas naturally tormented him (पीडयति) While under the influence of this pīḍā, he said those somewhat harsh things Not that he really desired to go against Yudhisthira's desires Sahadeva can also easily see (पश्यतु) all this Such is the import of the affectionate clasping of Sahadeva by the hand and this appeal (वदार्य etc) to him The whole scene so beautifully illustrates Bhīma's proper character Though indulging in the most violent language when under the influence of anger, he would never go, even by a hair's breath, against the desires of Yadhisthira, for whom, concealed behind his violent words, he had the greatest reverence सक्रोध भूमौ—Mark the change in Bhīma's attitude They had now entered Draupadī's quadrangle In a moment the Queen would stand before them with her hair hanging on her back What had they done to avenge her wrongs ? How could they meet her complacently ? That was what passed in Bhīma's mind and his anger seemed to rise again In dudgeon he sits on the ground इदमासनमास्तीर्णम् here is a great spread out i e arranged or kept ready आस्तीर्ण is p p from आ + स्तृ स्तृणाति, स्तृणीते to spread out strew, or to cover This second meaning of स्तृ would also do in the present case It probably makes better sense आस्तीर्ण thus means आस्तरणवत् covered over with a covering such as a carpet, cushion or pillow कृष्णागमन कृष्णाया आगमन the arrival of Krsnā i e Draupadī Sahadeva notes that Bhīma's temper is rising By using the double meaning expression कृष्णागमनम्, he therefore suggests that Bhīma should wait till the arrival of Kṛṣṇa

(कृष्णस्य आगमनम्) and proceed to do what he wants to do after the result of Krsna's mediation is known The expression कृष्णागमनम् is thus very cleverly used But there is an objectionable future in the passage Sahadeva in the first instance asks Bhīma to await the arrival of Draupadī But how could they reasonably expect her to arrive there at that time ? They had not sent word to her that they desired to see her She might be engaged somewhere else in her palace and might not turn her steps towards the particular part for long Was it a chance meeting with her that they expected ? If so, this is surely a weakness in the dramatist's art The truth appears to be that Nārāyana was carried away by that very convenient expression कृष्णागमनम् and this point did not strike him at all उपोद्घातेन owing to the introduction or use (of the expression कृष्णागमनम् in your speech) केन पणेन on what condition ? सुयोधन प्रति प्रहित —Note the poet's fondness for प्रति कर्णौ पिधाय shutting his ears (with his hands) This is a gesture suggestive of the deprecation of something which is shocking Bhīma was shocked to hear that Yudhisthira had demanded only five villages, when half the kingdom legitimately belonged to them पिधाय (अपि + धा दधाति, वर्त्ते) is really equal to अपिधाय For according to the grammarian Bhāguri, the अ of अव and आप may optionally be dropped Note ' वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयो । आपश्चापि हलन्ताना यथा वाचा निशा दिशा ॥ ' अहह shows the great sorrow that Bhīma felt to see such loss or degradation of spirit (तेजस अपकर्ष) on the part of Yudhisthira as made him pitch his demand so incredibly low ' अहहेत्यद्भुते खेदे परिक्लेशप्रहर्षयो । सबोधनेऽपि ' मेदिनी The technical sense of तेजस्, given by Bharata, is pertinent here ' अधिक्षेपापमानादे प्रयुक्तस्य परेण यत् । प्राणात्ययेऽप्यसहन तत्तेज समुदाहृतम् ॥ 39 ' नाट्यशास्त्र, अ 22 अजातशत्रु is Yudhisthira, so called because his piety was so great that there was nobody in the world whose ill he thought न जात शत्रु द्वेष्य यस्य Compare iii 15 below परिवृत्य स्थित्वा sitting with his face turned away (from Sahadeva) This was to indicate his complete disapprobation of what Sahadeva was speaking and a desire to hear him no longer न त्वया—This means Bhīma flatly refuses to associate himself in any way with a proposal of this kind It had better not be reported to him at all He would take it that Sahadeva had not told him anything about it.

13 Construe—यत् तद् अस्य भूपते ऊर्जितम् अत्युग्र क्षात्र तेज (आसीत्), तदपि अनेन तदा अक्षै दीव्यता नून हारितम् (अनुष्टुभ्)

No man possessed of the well-known (तत्) princely (क्षत्रस्य इद क्षात्रम्) lustre, would ever stoop so low in his demand But Yudhisthira *has* stooped so low The natural conclusion (नूनम्), therefore, is he has gambled away his princely lustre also To speak of a Ksatriya that he has lost Ksātra tejas is a very severe condemnation But Bhīma now is in no mood to spare his brother in any way तत्, used in conjunction with यत्, has the sense of 'famous, well-known' See 'यच्छब्दस्य हि निकटे स्थित (तच्छब्द) प्रसिद्धिं परामृशति।' K P vii, p 313 ऊर्जितम् lofty, exalted It is *p p* from ऊर्जयते to grow strong, the denominative from ऊर्जस् strength, vigour अत्युग्रम् exceedingly terrible, such as would strike terror in every one भूपते is significantly used It is so humiliating for a king to allow his tejas to be taken away तदपि—The force of अपि is Though every thing else were lost, a self-respecting man would not allow his proper lustre at least to leave him But even that Yudhisthira has lost तदा refers to the fatal occasion when the accursed gambling match was held अक्षै दीव्यता—दिव् दीव्यति to play, gamble, governs the accusative or the instrumental of that which forms the means of playing, according to 'दिव कर्म च' पा 1 4 43. (दिव साधकतम कारक कर्मसज्ञ स्यात्, चात् करणसज्ञम्। अक्षैरक्षान् वा दीव्यति। सि. कौ) हारितम् caused to be taken away, lost It is *p p.* of the causal of हृ हरति

नेपथ्ये behind the curtain नेपथ्यम् is derived from नि *n* the eye, or नि *m* the leader, and पथ्य Thus 'निनो नेत्रस्य, नेतुर्वा पथ्यम्' व्या सु It means (1) the curtain, (2) the tiring room, (3) the toilet or decoration ('नेपथ्य स्याजवनिका रङ्गभूमि प्रसाधनम्' अजय) (4) the actor's costume which makes him look like Rāma, Sītā etc ('रामादिव्यञ्जको वेषो नेटे नेपथ्यमुच्यते' भरत) भट्टिनी—Technically this is the title under which servants address the wives of the king, other than the crowned queen, whose distinctive title is देवी 'देवी कृताभिषेकायामितरासु च भट्टिनी' अमर But Nārāyaṇa does not seem to follow this distinction strictly For example, Draupadī later on in this Act and in Act vi is addressed as Devī, which as crowned queen is her proper designation. Bharat also does not appear to be quite strict on this point Note नाट्यशास्त्र

अ 17 ' राजपत्न्यस्तु सभाष्या सर्वा परिजनेन तु '। 85 भट्टिनी स्वामिनी देवी इत्येव नाटके बुधै । देवीति महिषी वाच्या राज्ञा परिजनेन तु ॥ 86 भोगिन्य इति शेषास्तु स्वामित्य इति वा पुन । 87' याज्ञसेनी (यज्ञसेनस्य अपत्यं स्त्री) is Draupadī being the daughter of Drupada, whose other name was Yajnasena मुहु उपचीयमानानि च तानि बाष्पाणि, तेषा पटल तेन स्थगिते नयने यस्या whose eyes are concealed or covered by a veil of tears that are now and then gathering up तत् पतितम् so an extremely sad situation has arisen or developed तर, though strictly a termination of comparison, is often used in the sense of excess merely.

14 Construe —क्रुद्धे आर्ये यद् वैद्युतमिव ज्योति अद्य सभृतम्, तद् इय कृष्णा प्रावृडिव नून सवर्धयिष्यति । (अनुष्टुभ्)

Sahadeva fears that that the arrival of Draupadī, bedimmed with tears, is sure to inflame Bhīma's anger the more The following are compared भीमतेज (क्रोधरूप) and वैद्युत तेज , कृष्णा and प्रावृट्, भीम and मेघ and द्रौपदीबाष्पम् and वृष्टि The two latter comparisons are implied, while the two former are express. The stanza is, therefore, an instance of एकदेशविवर्तिनी उपमा, which is thus defined एकदेशविवर्तिन्युपमा वाच्यत्वगम्यते ॥ भवेता यत्र साम्यस्य ' S D x 24-25 विद्युत इद वैद्युतम् belonging to lightning सम्भृतम् gathered or collected together इय refers more especially to Draupadī's condition *viz* her being all tearful कृष्णा—Draupadī was so called, because she possessed a dark complexion And yet she was the most beautiful woman of her times So it appears there is no necessary connection between beauty and fairness of complexion प्रावृष् (वर्षण वृट्, प्रकृष्टा वृट् अत्र) is the rainy season Lightning grows in intensity in the season

निर्दिष्टस्य अनतिक्रम यथानिर्दिष्टम् This is an अव्ययीभाव compound in the sense of पदार्थानतिवृत्ति, which is one of the meaning of यथा यथानिर्दिष्ट विद्यते यस्या सा यथानिर्दिष्टा as referred to as described *i e.* with her eyes covered with tears सास्रम् अस्रै अश्रुभि सहित यथा तथा tearfully मन्युम् grief ' मन्युशौको तु शुक् स्त्रियाम् ' अमर नित्यम् अनुबद्धं कुरुभि वैर येन who has formed eternal enmity with the Kurus हञ्जे is a form of address used towards female servants. ' हण्डे हञ्जे हलाह्वाने नीचा चेटीं सखीं प्रति ' अमर यदि महाराज भवेत् if His Majesty were not opposed (to it) Draupadī is quite confident that

Bhīma would be able to destroy the Kauravas She is only afraid Yudhisthira would not allow him to do so Reading between her words, we clearly see she had understood well the character of Bhīma Though so violent in language and apparently so defiant of Yudhīsṭhira's authority, Bhīma would never do anything without his elder brother's sanction The reading यदि महाराजस्य भविष्यति (if he would only go against His Majesty's desire) is not good It suggests a wish on the part of the speaker that Bhīma should prove pratikūla towards the Mahārāja and also conveys a gentle censure to Bhīma for not daring to do so Both these suggestions are not proper 'I know Bhīma is quite capable of taking his revenge But Yudhisthira does not allow him to do so Oh, how sad, Bhīma dare not go against Yudhisthira's desire How I wish he could do so!' Such is the trend of Draupadī's thoughts as we gather it from this reading (Page 13) तन्नाथ—It was quite natural that Draupadī should long to see Bhīmasena then, when a fresh insult had been inflicted on her For it was really he, more than anybody else, on whom she had pinned all her faith of having her insults avenged Nārāyaṇa has already arranged to have this natural longing of Draupadī accidentally satisfied After this sentence J reads तदादेशय etc (given in the foot note) But it is obvious J's reading is incorrect The cetī could not refer to Bhīma's वासभवनम्, where she requested Draupadī to enter Because they were just in Draupadī's palace and Bhīma had already gone there यद् देवी—Note Draupadī is here referred to as Devī अवधीरणाप्येषा even this neglect or disregard (in not noticing my arrival) Ordinarily Draupadī expected Bhīma to receive her with due courtesy But at this time Bhīma was under the influence of anger We shall later find he apologised to Draupadī for this failure in giving her proper attention व्यवसितम् determination Draupadī wants to know what Bhīma would proceed to do in anger किं नाम what, I should like to know That Yudhisthira should think of effecting peace with only five villages appears to Bhīma simply incredible. Such is the force of this sentence

15. Construe –कौरवशतं समरे न मथ्नामि (किम्)। दुःशासनस्य रुधिरम् उरस्तः न पिबामि (किम्)। सुयोधनोरू गदया न सञ्चूर्णयामि (किम्)। भवतां नृपतिः (यदि इच्छति, तर्हि) पणेन सन्धिं करोतु। (वसंततिलका).

This stanza, though containing simple words all, so vividly brings out Bhīma's powerful feelings Bhīma is completely at a loss to understand why Yudhisthira should at all proceed to effect any peace He is quite capable of accomplishing everything that he had vowed *viz* the destruction of the Kauravas, the drinking of Duśśāsana's blood from the chest and the pounding of Duryodhana's thighs But if this notwithstanding, Yudhisthira arranges a peace, Bhīma will absolutely have nothing to do with it The first three lines contain the poet's favourite device of bringing out more powerfully the sense intended *viz* काकु Apparently the sentences contain a plain statement of his inability (न मथ्नामि etc) to accomplish his vow But understood with the requisite modulation of voice, they convey a most emphatic assersion of his capacity The three present tenses मथ्नामि etc are used in the sense of the near future भवता नृपति is highly significant To *you* Yudhisṭhira is the king whom you must obey As for me, I have already severed my connection with you (अत एवाह भिन्नो भवद्भ्य) Let him therefore, do whatever he likes I have my own way पणेन सन्धिम् peace on (that) condition पण refers to the conditions of five villages about which Bhīma has just learnt. Peace on such terms is to him simply unthinkable Yudhisṭhira should at least have demanded something substantial That's his idea He will under the circumstances have nothing to do with such peace Another way is to take पण in a general sense *viz* any condition, stipulation or consideration Peace for a consideration, whatever its nature may be, is to Bhīma most repugnant Nothing short of downright revenge will please him A third way is to take पण in the sense of a copper coin (' कार्षिके ताम्रिके पण ' अमर) Bhīma flouts the idea of peace being arranged for an insignificant copper coin, for that is what the five villages sought are according to him, really worth The first interpretation is the best as being the most suitable to the context This stanza has been quoted in K P and S D as an instance where kāku implies the intended sense ' अत्र मथ्नामीत्येवमादि व्यङ्ग्य वाच्यस्य निषेधस्य सहभावेनैव स्थितम् ' S D iv p 231

सहर्षम्–Draupadī was naturally glad to know from Bhīma that he would not be a party to peace being signed on such terms, or for the matter of that, to any peace being effected at

all जनान्तिकम् and अपवार्य, like स्वगतम् or आत्मगतम् and प्रकाशम्, are stage-directions (नाट्योक्तय) They have been explained in Appendix A The student may remember here that जनान्तिकम् and अपवार्य indicate those speeches, which are meant for particular individuals only to the exclusion of others स्वगतम् or आत्मगतम् means a speech intended for the speaker alone It is in fact a soliloquy प्रकाशम् signifies a speech which is intended for all Of course on the stage all speeches, including even स्वगतम् are to be uttered in a manner loud enough to be heard by the entire audienee But the actors must show by proper, gesticulations, or their absence, that they have or have not heard a particular speech पूर्वं श्रुत श्रुतपूर्वम् अश्रुतपूर्वम् not heard before This is an irregular compound (सुप्सुप्समास) The stage direction अशृण्वन्नेव, found here in all printed editions, is really unnecessary Draupadī's preceding speech is जनान्तिकम् and there is no likelihood of its being heard by Bhīma In the case of Bhīma's first speech on p 13 अश्रृण्वन् was correct, because the cetī had then addressed him 'जयतु जयतु कुमार' अव्युत्पन्न इव as though void of any meaning of significance (व्युत्पत्ति) Sahadeva now proceeds to inform Bhīma that Yudhisthira had not made his demand so low for nothing There was a deep purpose lying at its back Mentioning the four villages individually and by not mentioning (अकीर्तनम्) the fifth, he really wanted to bring prominently to the notice (उद्घाटनम् opening, laying bare, prominently bringing forward to notice) of Suyodhana, and in this way to that of the whole world, the various grievous wrongs (अपकार) that they had suffered in those places He would thus show to the people that, though really he himself was the injured party, he was quite ready to treat But Yudhisthira knew very well, Sahadeva continues, that even this modest demand of his would be rejected and war would necessarily follow Yet by means of this apparently useless procedure he would first (तावत्) reveal (आविष्कृ) to the world that his heart was really apprehensive (आशङ्कि) of the annihilation of (क्षय) of his own family, which would necessarily follow declaration of hostilities, and, therefore, would rather ovoid war than court it, and secondly, he would prove (प्रतिपादिता) that it is the Kuru king who is really irreconcilable (असन्धेय) Thus the moral guilt of the war and its effeots would

lie on Duryodhana's head This is the significance of Yudhisthira's seemingly undignified demand, but Bhīmasena has not properly grasped it, Sahadeva means

16. Construe –इन्द्रप्रस्थ वृकप्रस्थ जयन्त वारणावतम् (इति) चतुरो ग्रामान् , पञ्चम च कञ्चिदेक (ग्राम) प्रयच्छ । (अनुष्टुभ्)

The first four are the villages that Yudhisthira specifically demands The fifth may be any other पञ्चम कञ्चिदेक (ग्राम) is sometimes explained as 'one certain grāma, which is pañcama i e which destroys the body (पञ्च पञ्चमहाभूतात्मक देहमित्यर्थ माति नाशयति) viz सग्राम ' This means that under pretext of leaving the fifth village unnamed, Yudhisthira is really demanding war This explanation is absurd and should be bluntly rejected First, the meaning sought to be given to the word pañcama is extremely unwarranted and can never have been intended by the poet Secondly, the explanation is unfair to Yudhisthira, who is making honest efforts to prevent war and cannot therefore, be demanding war in so many words Thirdly, if Yudhisthira is really demanding war and thus taking the aggressive as it were, what is the use of asking for the four villages previously mentioned ?

(Page 15) नाम्ना नाम्ना इति प्रतिनाम This is an अव्ययीभाव compound in the sense of वीप्सा or repetition, which is one of the meanings of यथाप्रतिनाम ग्रामस्य प्रार्थना तया by means of the demand for villages by individually naming them उद्घाटनमेवेदं मन्ये–In the explanation of this vyutpatti of Yudhiṣthira's message to Duryodhana, Bhatta Nārāyaṇa, it appears to us, has made hopeless confusion First, his words ' अनया प्रतिनामग्रामप्रार्थनया पञ्चमस्य चाकीर्तनात् ' naturally convey to a reader the idea that there were *four* grievous wrongs and that they were connected with these *four* places As there was no fifth wrong, Yudhisthira said the fifth village might be any one But we know, as a matter of fact, that there were only *three* such wrongs *viz* विषभोजन, जतुगृहदाह and द्यूतसभा, which include of course पाण्डववधूपरिधानकेशाकर्षण *Vide* also i 8 aobve If four villages were mentioned specially, the four wrongs connected with them ought to have been so mentioned But Nārāyaṇa specifically mentions only three (for only three were really there) and makes a show of

hinting the fourth by using the convenient word आदि ('द्यूतसभाधर्ष-कार') This ādi really has no sense If a fourth grievous wrong existed it should have been specifically referred to This in itself is a serious defect But there is something more also Out of the four villages mentioned Vārṇāvata alone was an apakāra-sthāna, being connected with jatugṛhadāha The three others had nothing to do with the other wrong inflicted on the Pāṇḍavas Poisoned food was, for instance, administered to Bhīma, while both the Kaurava and Pāṇḍava princes were living in Hastinapura The actual incident took place, however, outside the capital on the bank of the Ganges in a region known as Pramāṇakoṭī (*Vide* Ādiparva, Chapters 137–138) The gambling match and the incidents that followed it, took place all in Hastinapura in a sabhā specially constructed for that purpose It would thus be seen that neither Indraprastha, nor Vṛkaprastha, nor Jayanta was an apakāra-sthāna But the way in which the villages and the wrongs are enumerated and the way in which Sahadeva proceeds to enlighten Bhīma on this abstruse point, would suggest that they were apakāra-sthānas Are we to suppose that Bhaṭṭa Nārāyaṇa did not know even his Mahābhāratha well? Some connect Indraprastha with an apakāra by saying that the Pāṇḍavas betook themselves to it when they were turned out of Hastinapura Even if this were correct, Indraprastha could hardly be referred to as apakāra-sthāna (the place where wrong was inflicted) Further, none of the apakāras enumerated was connected with it But really these people do not know what they say when they make the above statement with regard to Indraprastha This appears to be a case where one man repeats another's statement without looking up to the original From the Mahābhārata it is clear that no trace of apakāra can be connected with Indraprastha After the Pāṇḍavas had escaped from the house of lac, which was set on fire by Bhīma, in Vāraṇāvata, they led a life of thrilling adventures in complete obscurity The Kauravas were under impression that they were all burnt to death and Dhṛtarāṣṭra had even offered to them obsequial water From their obscurity the Pāṇḍavas emerged, to the surprise of all, on the occasion of Draupadī's svayaṁvara and Dhṛtarāṣṭra thereupon invited them along with their newly wedded wife to Hastinapura, where he gave them half the kingdom and had Yudhiṣṭhira

crowned King. With a view to avoid any further quarrels between his sons and the Pāndavas, he sent the latter to Khāndavaprastha (name of city and the region in which it was situated) This city then became the capital of th Pāndavas and was afterwards known as Indraprastha, because it was built anew, developed and beautified by Visvakarman, the celestial architect whose services were lent for the purpose by Indra on the requisition of Lord Krsna *Vide* Ādiparva ch 287 It would thus be seen that Indraprastha had nothing to do with any of the injuries inflicted on the Pāndavas वृकप्रस्थ and जयन्त are unknown to the Mahābhārata One Vrkasthala finds mention in the list of the four villages demanded It is also a place, where Krsna, in the course of his journey to Hastinapura on his mission of peace, sojourns Why these places, which were not apakārasthānas and some of which are not even mentioned in the Mahābhārata, should be enumerated here by the poet is a mystery According to the Mahābhārata the five villages asked for were as follows —' अविस्थलं वृकस्थलं माकन्दीं वारणावतम् । अवसानं भवत्वत्र किंचिदेकं च पञ्चमम् ॥ 19 ' उद्योगपर्व अ 31 One point to be noted here is that this demand for five villages was originally made through Sañjaya, who was the first messenger of peace But it was rejected Thereupon a second attempt to arrange peace was made through the Lord, who was requested by the Pāndavas, even including Bhīma, to bring about a peaceful settlement somehow, because they all wanted to avoid destruction of their own family (' मा स्म नो भरता नशन् ' उद्योगपर्व, अ 75-11) The Lord was not saddled with any condition on which to arrange the peace Yudhisthira merely told him that his attempt at peace through Sañjaya, when he had demanded five villages, had failed And here occurs a second enumeration of these five villages, the second line reading ' अवसानं च गोविंद कंचिदेवात्र पञ्चमम् ॥ 23 ' उद्योगपर्व 71 This deserves to be noted in view of the fact that according to Bhatta Nārāyana the Lord went to arrange peace on the condition of a grant of five villages साटोपम् vehemently, with impatience Bhīma had no patience to listen to the elaborate vyutpatti of Sahadeva अनर्थकम् not serving any good purpose, of no use Bhīma was purely a soldier He cared not for the politician's insincere talk about the moral guilt of the war and proving to the world that they were not the aggressors

and so on He laid his finger exactly on the point that really mattered, when he brought to the notice of Sahadevo the fact that they had all vowed the destruction of the Kuru family, when, after suffering all those humiliations in the dyūtasabhā they started for the forest Were they, or were they not going to prove true to their solemn vows ? If they were, then the insincere talk of peace with its subtle vyutpatti was perfectly useless Note that word असन्धेय has a double shade of meaning Used by Sahadev, it means 'one who is so obdurate that he cannot be induced to agree to any terms ' This is what, according to Sahadeva, Yudhisthira wanted to prove to the world with regard to Duryodhara But Bhīma uses the word in the sense of 'one with whom peace is by no means to be made,' as his destruction had been vowed The reading अपयश स्वगोत्र° is not good It means अपगत यशो यस्मात् स अपयशा अकीर्तिकर इत्यर्थ , ईदृश य स्वगोत्रक्षय तमाशङ्कते तत् It is true what Yudhisthira feared was the infamy that he would incur if he became the cause of his kulaksaya But it is better to leave this to be inferred from the reading स्वगोत्रक्षयाशाङ्कि Besides the meaning that has to be given to अपयश in order to make it sensible is far-fetched It appears a third rate scribe, not thinking Bhatta Nārāyana's words clear, has added अपयश or अयश

17 Construe —क्रोधात् शत्रुकुलक्षय युष्मान् लोके ह्रेपयति (किम्) । दाराणा सभाया केशकर्षण (युष्मान्) न लज्जयति (किम्) । (अनुष्टुभ्)

Understand a kāku in each of the two sentences The force of the kāku is to show how unnatural the feelings of Yudhisthira and others were Really they should not feel ashamed in the world at the destruction of the Kurus, who were after all their enemies On the contrary, they should be proud of the achievement. But there was every reason for them to be ashamed of the indignity inflicted on their wife However apparently they were not feeling anything for it How unnatural was their conduct ! This stanza is the answer to Sahadeva's words 'एव कृते. आविष्कृत भवति ' The latter part of his speech regarding कुरुराजस्यासन्धेयता has already been answered ह्रेपयति (put to shame, cause to blush) is the *causal* of ह्री जिह्रेति to be ashamed लज्जयति is the causal of लज्ज् 6 A , or लस्ज् 1 A. लज्जते, having the

same sense Note Sahadeva in his speech had referred to स्वगोत्रक्षय Bhīma changed the expression first to धार्तराष्ट्रकुलक्षय and then to शत्रुकुलक्षय He refused to acknowledge the son of Dhṛtarāṣṭra as belonging to his own family

(**Page 16**) नाथ न etc —This a very great condemnation of Yudhiṣṭhira and others But one may easily concede that in view of the many insults that Draupadī had suffered even before the eyes of her valiant husbands, no condemnation coming from her could be said to be too severe मा विस्मार्षी do not forget विस्मार्षी = वि + अस्मार्षी Aorist 2nd pers sing of स्मृ स्मरति. The augment अ is dropped owing to the presence of the negative particle मा, according to 'न माङ्योगे' पा न 6 4 74, (अडाटौ न स्त । मा भवान् भूत्, मा स्म भवत्, भूद्रा । सि कौ) Further note when मा is joined to an Aorist, the Aorist technically has the sense of any other tense or mood, according to 'माङि लुङ्' पा 3 3, 175 (सर्वलकारापवाद ।) But usually in the second person singular this tense with the augment dropped has the sense of imperative mood चिर विलम्बमित्यर्थ करोति चिरयति makes delay (in coming) This is a denominative from चिरम् The expression 'कथ चिरयति पाञ्चाली' presupposes that intimation had been conveyed to her to go there and that she was making delay in answering the call But we know no such intimation had been given They were only expecting a chance visit How then could such a statement, involving surprise (कथम्) at her delay, be made? Is the poet nodding? का खलु वेला indeed a long time किं in such cases has the sense of long and is always followed by अपि or खलु प्राप्ताया —Note the idiomatic use of the genitive When a certain period is represented to have elapsed after the occurrence of an action, the word expressing the occurrence is put in the genitive case *e g* 'अद्य दशमो मासस्तातस्योपरतस्य' Mu vi रोषस्य आवेश तस्य वशात् owing to the influence of the vehemence of anger मन्यु here has the sense of anger 'मन्यु पुमान् क्रुधि । दैन्ये शोके च यज्ञे च' मेदिनी उदासीनेषु when you are indifferent यद्येव समर्थयस्व if so, consider yourself as having your insults avenged For, Bhīma was now angry and would forthwith destroy all the Kauravas Observe a kind of dramatic irony that is present here Draupadī has just had fresh Paribhava, when Bhīma asks her to consider hereself as apagataparibhava उद्विग्नामिव as though dejected or sad उद्विग्न is *p p* from उद् + विज् विजते.

18 Construe —यत् पाण्डुपुत्रेषु जावत्सु दूरम् अप्रोषितेषु च पाञ्चालराजतनया इमा दशा वहते । (अनुष्टुभ्)

Bhīma observed that Draupadī was sad On being questioned, she would not readily disclose the cause of her sadness Bhīma looked at her hair and at once jumped to the conclusion that her sadness had proceeded from her one standing grievance *viz* her insults remaining unavenged so long Only a widow, or a woman whose husband had gone on a long journey wore her hair loose as Draupadī did But the Pāndavas were neither dead, nor had they gone on a long journey What then could be the cause of Draupadī's wearing loose hair ? In the answer to this question lay the cause of Draupadī's udvega Such was Bhīma's line of thinking अप्रोषित (अ + प्र + उषित *p p* from वस्) not gone on a journey इमा दशाम् refers to the loose disordered hair

कोऽन्यो खिद्यते—This is a fling at Yudhisthira and others खिद्यते here may mean either 'is pained' or 'is angered' किं धिकतरम् what do you say (नाम), even greater than this? Bhīma is most unpleasantly surprised to see that even a still greater insult has been inflicted on his Queen In a mood of incredulity (he cannot believe such a thing has happened) coupled with surprise, he puts this question to Buddhimatikā This mood is very natural in such cases Or the sentence may mean What possibly (नाम) can be greater than this ? Bhīma cannot think of any insult that can possibly be greater than the one she has already suffered Hence his impatience to hear it

19 Construe —कौरव्यवंशदावे अस्मिन् (मयि) क एष मुक्तवेणीम् एना कृष्णा (मुक्तवेणीं कृष्णा) धूमशिखामिव, स्पृशन् शलभायते । (अनुष्टुभ्)

The idea that Bhīma wants to convey in this stanza is that the person, who had offered that additional insult to Draupadī, was really courting death at his hands, as surely as a moth that falls into a column of smoke proceeding from forest conflagration Put in still simpler language this means that he would surely kill such a person This idea has been expressed by a mixture of two figures—Rūpaka (Metaphor) and Upamā (Simile) Bhīma is the forest-conflagration, that is to prove destructive to the bamboos (वंश) in the form of the Kauravya's family,

and that in the present case is to burn) the person, who has offended Draupadī, like a moth Draupadī, already dark in complexion and appearing perhaps still more, so owing to her dark dishevelled hair is like the line of smoke proceeding from the conflagration The offending individual is like the moth that comes in contact with the smoke and thus falls into the fire, bringing certain ruin on itself It is a mistake to suppose as some do, that there is a confusion of ideas here The supposition is based on the assumption that the poet doubtless wanted to compare Draupadī to wild fire and her dishevelled hair to a line of black smoke, but was not able to express his ideas clearly This assumption appears to us to be gratuitous and entirely incorrect Draupadī cannot properly be compared to wild fire because she is not the direct cause of destruction of either the Kauravas or the offendidg individual in this case, as the wild fire is that of the destruction of bamboos and the moth Bhīma is such a direct cause for he is to kill them all, and consequently it is he who properly stands for the wild fire Besides, just as a moth, coming in contact with the line of smoke, falls into the fire and brings about its own ruin, so an individual, inflicting insult on Draupadī, incurs Bhīma's anger and meets death at his hands Thus Draupadī, the indirect cause of the person's death rightly stands for the line of smoke, which, though not burning the moth itself, makes it fall into the fire wherein it perishes It will thus be seen that far from being confused in his ideas, Bhatta Nārāyana is quite consistent and logical कुरो विचित्रवीर्यस्य (कुरुशब्द कुरुवशजान् लक्षयति) अपत्य कौरव्य धृतराष्ट्र इत्यर्थ , कुरूणा राजा कौरव्य धृतराष्ट्र इति वा, तस्य वश अन्वय दुर्योधनदु शासनादिभ्रातृशतरूप , स एव वश वेणु (समूहैकवचनम्), तस्य दाव तस्मिन् who is the forest conflagration to the bamboos in the form of the family of the Kauravya *viz* Dhrtarāstra The compound is an an example of श्लिष्टपरम्परितरूपक Note 'वने च वनवह्नौ च दवो दाव प्रकीर्तित ' शाश्वत and वश सघेऽन्वये वेणौ ' अभिधानचिंतामणि It will be noticed that the compound कौरव्यवश is peculiarly dissolved This is the only satisfactory way of dissolving it in view of the following The word कौरव्य is formed according to ' कुरुनादिभ्यो ण्य ' पा 4 1 772 (कुरुशब्दात् नकारादिभ्यश्च जनपदक्षत्रियवाचकेभ्योऽपत्ये राजनि च ण्य स्यादित्यर्थ । कौरव्य । नैषध्य । कुरोपत्य कुरूणां राजेति वा विग्रह । बालमनोरमा) But when many individuals are

meant and females are not included among them, the affix ण्य (य) is dropped, according to 'तद्राजस्य बहुषु तेनैवास्त्रियाम्' पा. 2 4 62 (बहुष्वर्थेषु तद्राजस्य लुक् स्यात्तदर्थकृतबहुत्वे न तु स्त्रियाम्। इक्ष्वाकव। पञ्चाला इत्यादि (सि कौ) Thus if we explained the word as कुरो धृतराष्ट्रस्य अपत्यानि, our form would be कुरव and not कौरव्या We must therefore understand the word कौरव्य in कौरव्यवश in the singular, as is done above, so that the rule 'तद्राजस्य etc' does not operate at all But in the course of कौरव्या पशव' St 25 *infra*, where कौरव्य occurs definitely in the plural, a way out of the difficulty is to be found as follows कुरोर्धृतराष्ट्रस्य अपत्य कुरूणा जनपदाना राजा इति वा कौरव्य दुर्योधन इत्यर्थ, तस्मिन् साधव कौरव्या (कौरव्य + यत् affixed according to 'तत्र साधु' पा 4 4 98, the अपत्यवाचक य in कौरव्य being then dropped according to 'आपत्यस्य च तद्धितेऽनाति पा 6 4 151) Thus कौरव्या really means those that are beneficial to the Kauravya *viz* Duryodhana, and though this term would include a large number of persons, it should be restricted to Duryodhana's brothers, as they were the most beneficial to him But a difficulty still remains in this that कौरव्या would not include Duryodhana himself and he is surely meant along with his brother in 'कौरव्या पशव' This difficulty should somehow be removed by extending the application of the reformed word कौरव्य to Duryodhana also, as he is most beneficial to himself, or by having resort to what is called the एकशेषवृत्ति as follows कौरव्यश्च (दुर्योधनश्च) कौरव्याश्च (दु शासनादयश्च) कौरव्या This वृत्ति commonly called एकशेषद्वन्द्वसमास, though not strictly regarded as a samāsa by Sanskrit grammarians, is obtained according to 'सरूपाणामेकशेष एकविभक्तौ' पा 1 2 64 (एकविभक्तौ यानि सरूपाण्येव दृष्टानि तेषामेक एव शिष्यते। सि कौ) It will thus be seen that though कौरव्यवश॰ can be satisfactorily explained, कौरव्या पशव cannot अस्मिन्—Understand मयि after this Bhīma is pointing to himself, placing his hand proudly on his chest मुक्ता वेणी यस्या सा ताम् whose braid of hair is loosened वेणी here has the first of the two senses, explained above (p 3) This compound is applicable to धूमशिखाम् (line of smoke) as well, when it means 'which has given out or exhibited, *i e.* which moves in, a column or stream (वेणी)' 'वेणी सेतुप्रवाहयो। देवताडे केशबन्धे' हैम The reading बद्धवेणीम् also gives the same sense Only we have to understand वेणी in the second of the two senses abovementioned (p 3) But मुक्तवेणीम् is better as

it suggests the idea of the insult inflicted on her more directly एनाम्—The optional forms of the pronouns इदम् and एतद् (*viz.* एनम्, एनेन, एनाम्, एनया etc) are used when there is अन्वादेश *i e* their proper forms have already been used in a previoue clause *e g* अनेन व्याकरणमधीतम्, एन छन्दोऽध्यापय। अनयो पवित्र कुलम्, एनयो प्रभूत स्वम् Consequently the use of एनाम् here is unwarranted, as there is no अन्वादेश एताम् would be correct कृष्णाम् means Draupadī, with special reference to the colour of her complexion Punningly the word means 'dark' and qualifies धूमशिखाम् स्पृशन् touching, coming in contact with, hence metaphorically, insulting or offending This present participle denotes the cause of the action, according to 'लक्षणहेत्वो क्रियाया' पा 3 2 126 (हरिं पश्यन् मुच्यते। हरिदर्शन मुक्तो कारणमित्यर्थ) Here the touch is the cause why the person is said to act the moth शलभायते (शलभ इव आचरति acts like a moth) is a denominative from शलभ in the sense of 'acting like,' formed according to 'कर्तु क्यङ् सलोपश्च' पा 3 1 11 (उपमानात् कर्तु सुबन्तादाचारे क्यङ् वा स्यात्। कृष्ण इव आचरति कृष्णायते। सि कौ)

अम्बासहिता accompanied by the mother *i e* Kuntī It appears Kuntī owed respect to Gāndhārī as the wife of her husband's elder brother समान पति यासा ता सपत्न्य (co-wives), तासा वर्ग (group) तेन युक्तमेतत्—This shows how vitally conscious Bhīma was of the duties that young people owed to their elders and what great importance he attached to the observance of formalities To him there was nothing amiss in his wife and mother going to pay their respects to the mother of his most inveterate enemy This is an indirect proof to show that, inspite of his violent words and defiant attitude, he woud never prove disobedient to Yudhiṣṭhira, who as a guru was to him always vandya आ शत्रोभार्यया etc —The anger that Bhīma shows here and the impatience that he exhibits below ('अहो किं कुर्म) when he comes to know that Draupadī was addressed by the wife of his enemy, become very interesting when we remember that he has not yet heard the worst part of the story What he will say when the worst comes ? We have only to imagine He is so jealous of his Queen's honour that if this and nothing else had happened, it was according to him a just cause (स्थानम्) for her anger सखीजने दत्ता दृष्टि यया who cast a glance on the group of her friends Bhānumatī significantly looked at her friends in

हस्तश्च कलापार्थी कचात्परे ' अमरं , साधु etc –Bhīma is pleased at Buddhimatikā's reply, which he says was quite worthy of the Pāndavas' servants. They must now no longer put up with any insult, but must return tit for tat The reply also serves another purpose In a very effective way it reminds Bhīma of his important task of killing the Kauravas That makes him impatient (अधीरम्) and he gets up from his seat There is now no time to be lost He solemnly assures his Queen that in only (एव) a short time he would tie up her hair with hands gory with Duryodhana's blood

21 Construe –चञ्चद्भुजभ्रमितचण्डगदाभिघातसंचूर्णितोरुयुगलस्य सुयोधनस्य स्त्यानावनद्धघनशोणितशोणपाणि भीम तव कचान्, (हे) देवि, उत्तंसयिष्यति। (वसंततिलका)

चञ्चद्भ्यां भुजाभ्यां भ्रमिता या चण्डा गदा तस्या अभिघातैः संचूर्णितम् ऊर्वोः युगलं यस्य whose pair of thighs shall have been well (सम्) pounded or pulvarized by the strokes of the terrible mace brandished in my restless arms Bhīma is telling Draupadī what would happen when he would proceed to effect his work of revenge Both दुर्योधन and सुयोधन refer to the same individual The use of सुयोधन here in preference to दुर्योधन suggests the ease with which Bhīma expects to fight with him (सुखेन योध्यते असौ सुयोधन) स्त्यानं च अवनद्धं च घनं च यत् शोणितं तेन शोणौ पाणी यस्य whose hands are reddened with the unctuous or smooth (स्त्यान *p p* स्त्यै स्त्यायति ते to be collected into a mass), co-agulated or congealed (अवनद्ध *p p* from अव + नह् नह्यति ते) and thick blood Note that the compound स्त्यान पाणि is what is called a सापेक्षसमास, for the sense of the compound is not complete, the expectancy (अपेक्षा) as to whose blood it was that reddened Bhīma's hands remaining unsatisfied The same fact is differently expressed by saying that the compound is faulty, inasmuch as सुयोधनस्य is construed with शोणित, which is only a part of the compound Properly we should have सुयोधनस्त्यानाव पाणि The stock example of such sāpeksa compounds is देवदत्तस्य गुरुकुलम्, where देवदत्तस्य is construed with गुरु only Language, however, allows such compounds inspite of their technical defect, (सापेक्षत्वेऽपि), for, as is argued, the word fulfilling the expectancy is easily understood (गमकत्वात्)

उत्तसयिष्यति is the future of उत्तसयति, denominative from उत्तस an ornament worn on the crown of the head उत्तसय् means to adorn, decorate, hence to tie or bind up There is a grim suggestion that in tying up Draupadī's hair Bhīma would decorate them also, the decoration being the thick clotted blood of Duryodhana

किं नाथ भ्रातर –Draupdaī had no doubt that Bhīma was quite capable of doing everything that he had vowed, when once he was fully (परि) enraged But she feared that his brothers would not favour (अनु + ग्रह् गृह्णाति to favour or support) Bhīma's determination (व्यवसितम्) Her fears were however set at rest by Sahadeva promsing support on behalf of himself and his brothers At this stage a great noise was heard behind the curtain as if in confirmation of the support that Sahadeva had just promised The whole scene has been very cleverly managed by the poet For 'कि नाथ भ्रातर' J reads 'नाथ अतिदुष्कर त्वया परिकुपितेन व्यवसितम्। तदनुमन्यन्तामेतद् व्यवसितं देवता (My Lord, you have in your anger determined to achieve an exceedingly difficut thing May therefore the deities consent to or support this determination of yours) ।' It is easy to see that this reading is not good Draupadī had absolutely no misgiving regarding Bhīma's capacity to fulfil his words So the reference to his vyavasita as duSkara is improper Her only doubts arose from the attitude of YudhisThira and others And this true state of her mind is clearly brought out by the reading adopted in the text

22 Construe –मन्थायस्तार्णवाम्भ प्लुतकुहरचलन्मन्दरध्वानधीर, कोणाघातेषु गर्जत्प्रलयघनघटान्योन्यसघट्टचण्ड, कृष्णाक्रोधाग्रदूत, कुरुकुलनिधनोत्पातनिर्घातवात, अस्मत्सिंहनादप्रतिरसितसख अय दुन्दुभि केन ताड्यते। (स्रग्धरा)

Behind the curtain a drum is being loudly beaten Bhīma is describing it in this stanza What the significance of this beating of the drum is we shall presently see मन्थे मन्थनक्रियाया मन्थेन वा आयस्त क्षुब्ध य अर्णव सागर तस्य यद् अम्भ उदक तेन प्लुतानि कुहराणि यस्य, तथाभूतश्च वलन् च भ्रमन् च य मन्दर एतन्नामक पर्वत तस्य ध्वान इव ध्वनिरिव धीर गम्भीर deep or grave like the sound of the Mandara mountain as it spinned or revolved (on its axle) with its caverns (कुहरम्) flooded or inundated (प्लुत *p p* from प्लु प्लवते) with the water of the ocean agitated in the process of be-

ing churned Once upon a time the gods and demons churned the ocean of milk for nectar They used the mountain, Mandar, as a churning rod and the serpent Vāuki as the tying rope As the mountain moved round and round, the ocean became agitated and its water filled the caverns of Mandara A great noise was consequently produced To this noise the present drum *i e* the noise produced therefrom is compared Note 'मन्थान मन्दर कृत्वा तथा योक्त्र च वासुकिम्। देवा मथितुमारब्धा समुद्र निधिमम्भसाम्। अमृतार्थे पुरा ब्रह्मन् तथैवासुरदानवा ॥' म भा आदि पर्व 18 13 Dravid explains प्लुतकुहरवलन् as प्लुतकुहरेषु वलन् revereberating in the caverns that were filled etc This is hardly allowable For, वल् does not possess that sense and it is not good to understand it in it inspite of 'कलिवली कामधेनू इति शाब्दिका' or the celebrated धातूनामनेकार्थत्वात्' Besides if the caverns were *filled* with water, how could the mountain reverberate in them ? Reverberation would only be possible in empty caverns कोणानाम् आघात तेषु as it receives the strokes of the drum-sticks 'कोणो वीणादिवादनम्' अमर It was a huge war-drum and many people were beating it with many sticks J notes a technical sense of कोणाघात, quoting as from Bharata 'ढक्काशतसहस्राणि भेरीशतशतानि च। एकदा यत्र हन्यन्ते कोणाघात स उच्यते' This sense in itself represents a highly exaggered idea, signifying a purely imaginary noise, rather than one actually heard For, it is difficult to believe that one can ever hear an actual noise produced by the simultaneous (एकदा) beating of hundreds of thousands of large drums (ढक्का) and hundreds upon hundreds of kettle-drums (भेरी) This technical sense, then, is manifestly not intended in the present case, for it is absurd to suppose that countless drums were being beaten on the present occasion Besides, the plural कोणाघातेषु refers to many strokes of the stick, or of the stick if we suppose that only one stick was being used (कोणस्य आघातेषु), rather than to many such koṇāghātas Further दुन्दुभि and भेरी are synonyms ('भेर्यामानकदुन्दुभि' अमर) and it was physically impossible that the noise of a dundubhi could be heard when *hundreds upon hundreds of* bheris were being beaten गर्जन्त ये प्रलयस्य घना, तेषा घटा समूह, तासा य अन्योन्य सघट्ट सघर्षणम्, स इव चण्ड terrific like the mutual clashing or collision of assemblages of thundering clouds of world-destruction As the huge drum received strokes from numerous sticks, the noise created was as terrific as that which

would proceed from a collision of groups of those thundering clouds that made their appearance at the time of world destruction Compare 'दिग्विजयप्रयाणशसी प्रलयघनघटाघोषघर्घरध्वनि प्रस्थान-दुन्दुभि दध्वान' K p 111 अग्रगामी दूत (मध्यमपदलोपी समास) अग्रदूत, कृष्णाया क्रोधस्य अग्रदूत the harbinger (that announces as it were the effects) of the wrath of Draupadī In a spirit of chivalrous courtesy Bhīma refers to the drum as the harbinger of Draupadī's wrath and not his own, or that of the Paṇḍavas कुरुकुलस्य निधन तस्य उत्पातभूत अशुभसूचकमहाभूतविकारभूत य निर्घातवात the stormy or violent wind that is a portent (उत्पात) boding the destruction of the Kuru family It is a belief that violent disturbances in nature portend great calamities Compare Shakespeare 'when beggar die there are no comets seen, the heavens themselves blaze forth death of princes' *Julius Cœser* Act II, Sc ii, Stormy wind is one of such portents The drum is indentified with a stormy wind that portends the destruction of the Kuru family It should be noted that निर्घात itself means a violent stormy wind, the result of contending breezes The word वात would thus be superfluous In such cases the convention of exegetes is to take the word, which possesses a qualified meaning, in the sense of the qualification only Note 'विशिष्टवाचकाना पदाना विशेष्यवाचकपदसमभिव्याहारे विशेषणमात्रपरत्वम्' Thus निर्घात, which means a violent or stormy wind, here to be understood in the sense of 'violent or stormy' merely निर्घात is thus defined 'पवन पवनाभिहतो गगनादवनौ यदा समापतति। भवति तदा निर्घात स च पापो दीप्तविहगरुत' बृहत्सहिता 39 1, वायुना निहतो वायुर्गगनाच्च पतत्यध । प्रचण्डघोर-निर्घोषो निर्घात इति कथ्यते' अस्माकं सिंहनाद समरशब्द तस्य प्रतिरसित प्रतिध्वनि तस्य सखा the friend or fellow of the echo of our war-cry Bhīma means to suggest that their war-cry was very loud Apparently in ancient days the loudness of the war-cry was considered to be an index to the greatness or the valour of the combatants Note that सखिन् becomes सख at the end of a Tatpuruṣa compound according to 'राजाह सखिभ्यष्टच्' पा 5 4 91 The reading ताड्यते is to be preferred to ताडित, because we know from Draupadī's speech below (after st 24) that the drum was even then being beaten So ताडित which designates past tense would not do ताड्यते denoting continuous present, is consequently better

एष वासुदेव—This scene has been very cleverly managed by the poet As soon as the confused Chamberlain uttered the

words 'Here indeed the divine Vāsudeva,' all people get up with hands folded and inquired in haste where the Lord was This their action was more eloquent of their great reverence for Krsna than any number of words would have been The fact was that the Chamberlain had not completed his sentence He was not announcing the arrival of the Lord, as the party thought and as the audience also would think, but was merely reporting an incident that happened to him Bhīma and others had, however, no patience to hear him to the end and they automatically rose up Such was the electric effect of the mere mention of the Lord's name The whole scene is very effective from the dramatic point of view and testifies to the author's skill The following special sense of भगवान् may be noted 'ज्ञानशक्तिबलैश्वर्यवीर्यतेजांस्यशेषत भगवच्छब्दवाच्यानि विना हेयैर्गुणादिभि ' विष्णुपुराण

6 5 79 पाण्डवेषु पक्षपात सविशेष प्रेम तेन अमर्षित सजातामर्ष क्रुद्ध इति यावत् तेन enraged at his partiality towards the Pāndavas सयन्तुमारब्ध was attempted to be seized Note that the infinitive has no passive form in Sanskrit That सयन्तुम् is the original reading is shown by Bhīma's words 'किं सयत ' Otherwise he would have said किं संयमित ' The causal form सयमितुम् was probably introduced by some wiseacre of a scribe, who thought that Duryodhana must have asked somebody else to bind Krsna and hence the causal was necessary As a matter of fact we know from the Mahābhārata that no regular attempt was made to capture the person or Krsna Duryodhana, Śhakuni, Karna and Duśśāsana had merely conspired to capture him But their evil intention was understood by Sātyaki, who revealed it to Krsna in the presence of Dhrtraāstra and others Duryodhana thereupon was summoned into the assembly and severely reprimanded by his father and there the matter ended After this Krsna manifested his visvarūpa For these incidents read Udyogaparva Ch 130-131 Bhatta Nārāyana changes the episode a little with a view to make it suitable for his dramatic purpose and represents the Lord as displaying his world-form in order to frutstrate Duryodhana's attempts to seize him Here in all printed editions the Kancukin's speech runs as follows 'पाण्डवपक्षपातामर्षितेन सुयोधनेन सयन्तुमारब्ध ' It is easy to see that the words सयन्तुमारब्ध have found a place in this speech by some sort of confusion with the Kancukin's next speech For,

if the Kancukin had completed his sentence here with the words सयन्तुमारब्ध , there was no necessity for Bhīma to ask 'किं सयत ' What happened was this When the Kancukin said 'पाण्डव सुयोधनेन,' Bhīma impatiently asked 'किं सयत', because he feared that Duryodhana in his insolence must have laid rude hands on the Lord The Kancukin allayed his fears by declaring 'सयन्तुमारब्ध' We have therefore removed the words 'सयन्तुमारब्ध' from the speech which begins with 'पाण्डव॰' दर्शित यद् विश्वरूप तस्य तेज तस्य सपात अभिघात तेन मूर्च्छित that had fainted at the encounter (सपात) of the refulgence of his Universe-Form displayed (by him) For a good description of the Lord's visvarūpa, read Adhyāya 11 of the Gīta अवधूय having disregarded न विलम्बित विलम्ब यस्मिन् कर्मणि यथा तथा अवलम्बितम् without delay पासुल (पासुरस्य अस्ति असौ पासु + लच् a possessive affix) covered with dust, polluted, defiled, then, one who defiles or disgraces, a bane पासन has the same sense एव त्वयि you having thus transgressed all bounds निमित्तमेव निमित्तमात्रम् visible or outward cause What Bhīma means is that in attempting to seize the person of Krsna Duryodhana had really thrown to the winds all rules of righteous conduct His impiety had then reached a stage where it was of itself sure to bring on him ruin as punishment The intervention of anything else was really unnecessary The outward cause of his destruction would be the enranged Pāndavas But the real cause was his own unrighteousness Compare 'तस्मात्त्वमुत्तिष्ठ यशो लभस्व जित्वा शत्रून् भुङ्क्ष्व राज्य समृद्धम्। मयैवैते निहता पूर्वमेव निमित्तमात्रं भव सव्यसाचिन् गीता 9 33 स्वेन रूपेण in his proper character viz that of a divine personage Sahadeva is the youngest of the Pāndavas. This innocent query is therefore quite worthy of him.

23 Construe —आत्मारामा , निर्विकल्पे समाधौ विहितरतय , ज्ञानोन्सेकाद् विघटिततमोग्रन्थय , सत्त्वनिष्ठा (मुनय), य कमपि तमसा ज्योतिषा वा परस्तात् (विद्यमान च) वीक्षन्ते, तमसु पुराण देव मोहान्ध अय (दुर्योधन) कथं वेत्तु । (मन्दाक्रान्ता)

The stanza describes Lord Krsna in terms of the Highest Brahman and the expressions used are reminiscent of words and phrases in which Brahman is referred to in the Upanisads and the Gītā That Bhīma should describe Krsna in this way is

highly significant It shows that Bhīma knew the Lord in his svarūpa and even if peace had been effected through his agency, Bhīma would reverentially have submitted to it inspite of his violent protestations Bhīma was really a greater devotee of Krsna than even Arjuna, who is popularly considered to be the greatest आत्मनि आ समन्तात् रमन्ते ते those who find their all-sided delight in themselves This represents withdrawal from the world and its various objects of enjoyment and turning one's attention inward This is the first stage towards the realisation of the Lord Other explanations of the compound are आत्मैव आराम (place of recreation) येषाम् or आत्मैव आराम वन येपाम to whom their self is merely a forest *i e* who care not the least for their own comforts, are perfectly indifferent towards them selves निर्विकल्पे समाधौ विहिता रति यै who have fixed their love on distinctionless undifferentiated mental concentration समाधि (सम्यक् आधीयते एकाग्रीक्रियते मन यस्मिन्) means close mental concentration on the object of one's worship According to Vedānta Samādhi is of two kinds, सविकल्प, or सविकल्पक and निर्विकल्प or निर्विकल्पक, which in Yoga are known as सम्प्रज्ञात and असम्प्रज्ञात सविकल्प or possessed of distinction, is that concentration wherein the person concentrating is conscious of the distinction of the knower, the knowledge and the known, called ज्ञातृज्ञानज्ञेयात्मिका त्रिपुटी This is a lower form of Samādhi The higher form is निर्विकल्प समाधि, wherein the person concentrating becomes so identified with the object of his concentration that he loses the threefold distinction above referred to and remains in state of perfect union with Brahman Note समाधिर्द्विविध सविकल्पको निर्विकल्पकश्च । तत्र सविकल्पको नाम ज्ञातृज्ञानादिविकल्पलयापेक्षयाद्वितीयवस्तुनि तदाकाराकारितायाश्चित्तवृत्तेरवस्थानम् । निर्विकल्पकस्तु ज्ञातृज्ञानादिविकल्पलयापेक्षयाद्वितीयवस्तुनि तदाकाराकारितायाश्चित्तवृत्तेरतितरामेकीभावेनावस्थानम् । वेदान्तसार खण्ड 30, also 'तदेवार्थमात्रनिर्भासं स्वरूपशून्यमिव समाधि' योगसूत्र 3 3 (तदेव ध्यान यदा ध्येयार्थमात्रग्राहि भवति न तु ध्यातृध्यानध्येयादिविभाग गृह्णाति तदा समाधिरुच्यतेइत्यर्थ ।) and 'विरामप्रत्ययाभ्यासपूर्व संस्कारशेषोऽन्य (असम्प्रज्ञात ।)' योगसूत्र 1 18 निर्विक रतय represents the second stage *viz* that of putting into practice the means of the realisation of the Lord The second line refers to the third stage, depicting the result that follows the continued practice of this means The result consists in the destruction of tamas and rajas and the accumulation

of sattva, which finally leads to the devoutly-to-be-wished consummation viz the realisation ज्ञानस्य उत्सेक आधिक्य तस्मा owing to excess or profuseness of knowledge, ज्ञानोद्रेकात्, which is another reading, means the same thing ज्ञान here appears to have been used in the same sense in which Rāmānuja understands it in his Srībhāsya viz ध्यान or continuous meditation or contemplation ('ध्यान च तैलधारावदविच्छिन्नस्मृतिसंतानरूपम्' श्रीभाष्य) In this way only the word उत्सेक (excess) can be well understood विघटिता तमस ग्रन्थय यै who have severed or snapped asunder all knots of tamas or ignorance When jñāna increases, tamas or ajñāna naturally disappears Tamas here includes rajas also, for it is no less detrimental to the higher aim When these are destroyed, sattva increases सत्त्वे निष्ठा ध्रुवा स्थिति येषा ते who are firmly established in sattva or the quality goodness When this stage is reached the preparation is complete and realisation follows J describes this process as follows 'अत्र तु प्रथम वनवास , तत साक्षात्कार , ततस्तत्त्वज्ञानेन मिथ्याज्ञानविनाश , ततस्सत्त्वनिष्ठता, तत साक्षात्कार' इति तत्त्वज्ञानोत्पादक क्रमोऽपि बोद्धव्य ।' कमपि and तमसा ज्योतिषा वा परस्तात् (विद्यमानम्) are predicates The sages realise (वीक्ष्) the Lord as being such कमपि means indescribable or incomprehensible This is quite in accord with the description of the Lord we find in the Upanisads What is exactly meant by the other predicate, '(lying) beyond (the regions of) darkness and light,' is not clear Probably the expression refers to the Lord's all-pervadingness, region of darkness signifying the nether worlds and those of light the upper ones The Lord lies beyond all these i e. He pervades the entire universe and yet remains over and above it, an idea somewhat similar to that contained in 'स भूमिं विश्वतो वृत्वा अत्यतिष्ठद् दशाङ्गुलम्' Rg x 90 1 Another way is to take तमसाम् to stand for the quality tamas and ज्योतिषाम् for rajas and sattva The idea then is that the Lord is beyond these three qualities i e is त्रिगुणातीत J explains 'तमसा मिथ्याज्ञानाना ज्योतिषा तत्त्वज्ञानाना परस्तात् परम् । ताभ्यामप्यगम्यमित्यर्थ । अत एव कमपीत्युक्तम्' The objection against this interpretation is that there is no propriety in declaring that the Lord is incomprehensible by 'false knowledge' and that He is really तत्त्वज्ञानगम्य तत्त्वज्ञान otherwise would not be तत्त्वज्ञान But J's words might be understood to be an emphatic way of putting forth the great difficulty of comprehen-

ding the Lord Note that तमस परम् occurs as a qualification of the Lord in the Gītā 13 18 ' ज्योतिषामपि तज्ज्योतिस्तमस परमुच्यते । ', where शंकराचार्य interprets the word as ' तमसोऽज्ञानात् परमस्पृष्टमुच्यते' and रामानुज as ' तम शब्द सूक्ष्मावस्थप्रकृतिवचन । प्रकृते परमुच्यते इत्यर्थं । ' वा is used in the sense of च ' वा समुच्चय एवार्थे उपमानविकल्पयो ' हेमचन्द्र पुराण देवम् the ancient God The Lord is often referred to under this title Note ' त्वमादिदेव पुरुष पुराण,' गीता 11 38 The etymology of पुराण is interesting Read यास्क निरुक्त 3 19 ' पुराण कस्मात् । पुरा नव भवति ' पुराण means that which was new in ancient days, but is no longer so now मोहेन अन्ध blinded by infatuation (proceeding from wealth and power) वेत्तु is better than वेत्ति. First, because it suggests pity for the lot of the infatuated Duryodhana and secondly, because it conforms to जानातु above.

अध्यवस्यति (अधि + अव + सो स्यति) is doing, is about Bhīma wanted to know what effect the failure of Kṛṣṇa's mission had on Yudhiṣṭhira सो with अधि and अव has here the simple sense of कृ स्वयमेव–This reply of the Chamberlain looks a trifle impertinent He should really have answered Bhīma's query directly Instead he avoids it altogether. In this connection we must remember that the Chamberlain had come to call Bhīma, for Kṛṣṇa wanted to see him immediately In order therefore to avoid any further loss of time he thus cut the matter short by asking Bhīma to go himself to Yudhiṣṭhira, with whom Kṛṣṇa evidently was Further, the dramatic effect of the following stanza, which answers Bhīma's query, would have been lost if Jayandhara had answered him directly वृष्णि and अन्धक were two ancestors, not direct though, of Kṛṣṇa, being the sons of युधाजित, who was a son of क्रोष्टु, himself a son of यदु *Vide* हरिवंश 1 34 We cannot understand how Bhaṭṭa Nārāyaṇa mentions them as Commanders of Yudhiṣṭhira's army along with Drupada, Virāṭa and Sahadeva For, by this time they must have been long dead Nārāyaṇa's looseness of writing is responsible for this error. The only way out of the difficulty is *to suppose* that there were two individuals of the names of Vṛṣṇi and Andhaka, that had commanded two Pāṇḍava divisions They probably belonged to the Yādava clan, but of course were quite different from Kṛṣṇa's ancestors bearing those names अक्षौहिणी is a large division or army consisting

of 21870 chariots, an equal number of elephants, 65610 horses and 109350 foot Note ' अक्षौहिण्या प्रसंख्याता रथानां द्विजसत्तमा । सख्या गणिततत्त्वज्ञै सहस्राण्येकविंशति ॥ 23 शतान्युपरि चैवाष्टौ तथा भूयश्च सप्तति (*i e* 21870) । गजाना च परीमाणमेतदेव विनिर्दिशेत् ॥ 24 ज्ञेय शतसहस्रं तु सहस्राणि नवैव तु । नराणामपि पञ्चाशच्छतानि त्रीणि चानघा (*i e* 109350) ॥ 25 पञ्चषष्टिसहस्राणि तथाश्वाना शतानि च । दशोत्तराणि षट् (*i e* 65610) प्राहुर्यथावदिह सख्यया ॥ 26 एतामक्षौहिणीं प्राहु सख्यातत्त्वविदो जना । 27 म भा आदिपर्व 2 अक्षौहिणी is explained ऊह समूह अस्या अस्ति इति ऊहिनी अक्षाणा रथानाम् ऊहिनी अक्षौहिणी, the वृद्धि being had by the वार्तिक ' अक्षादूहिन्यामुपसख्यानम् ' and न् being changed to ण् according to पूर्वपदात्सज्ञायामग ' पा 8 4 3 (पूर्वपदस्थान्निमित्तात्परस्य नस्य ण स्यात् सज्ञाया न तु गकारव्यवधाने । द्रुरिव नासिकाऽस्य द्रुणस । अग किम् । ऋचामयन ऋगयनम्)

24. Construe –यत् सत्यव्रतभङ्गभीरुमनसा (युधिष्ठिरेण) यत्नेन मन्दीकृतम् , यत् शमवता कुलस्य शान्तिमिच्छता (तेन) विस्मर्तुमपि ईहितम् , तदिद नृपसुताकेशाम्बराकर्षणै द्यूतारणिसमृत महत् यौधिष्ठिर क्रोधज्योति कुरुवने जृम्भते । (शार्दूलविक्रीडितम्)

Some one from behind the curtain is announcing in this stanza to the Pāṇḍava and the Kuru armies that Yudhisthira's anger, which was originally roused by the insults offered to Draupadī, but which all this while he had suppressed with great efforts, because he was afraid of breaking his vow of truthfulness, is now stirred and is working in all its fury against the Kauravas सत्यस्य व्रत तस्य भङ्ग तस्मात् भीरु मन यस्य तेन Supply युधिष्ठिरेण The vow of truth refers to the wager, to which Yudhisthira had agreed and which he lost *viz* 12 years' residence in forest and one year's residence *incognito* Yudhisthira wanted to abide by his plighted word That was why he did not allow his anger any scope during these 13 yeass यत्नेन suggests that Ksatriya as he was, he found it very difficult to curb his just anger But he had to do it in view of his vow of truth That cost him great efforts therefore मन्दीकृतम् rendered dull in intensity, suppressed, checked Dissolve this as न मन्द अमन्द , अमन्द मन्द कृत मन्दीकृत This is technically known as a च्वि form, which is obtained when a certain thing, which is not some other thing, is metaphorically looked upon as having become that other thing according to ' कृभ्वस्तियोगे सपद्यकर्तरि च्वि '

पा 5 4 50 and (वार्तिक) 'अभूततद्भाव इति वक्तव्यम' (विकारात्मता प्राप्नुवत्या प्रकृतौ वर्तमानाद् विकारशब्दात् (तस्य प्रकृतौ वर्तमानत्व गौण्या वृत्त्या' लघुशब्देन्दुशेखर) "स्वार्थे च्विर्वा स्यात्करोत्यादिभिर्योगे। अकृष्ण कृष्ण सपद्यते, त करोति कृष्णीकरोति। गङ्गीस्यात्। दोषाभूतमह। दिवाभूता रात्रि। सि कौ) This technical use of च्वि is best illustrated by Kālidāsa's 'अमु पुर पश्यसि देवदारु पुत्रीकृतोऽसौ वृषभध्वजेन' R 2 36, where we know that the tree, though not really a son of Śiva, is accepted by Śiva as such Hence च्वि is there appropriately used In fact, as pointed out by Nāgeśa in his Śekhara, the real province of च्वि is there where we have a metaphorical use of the word *e g* पयोधरीभूतचतु समद्राम्' R 2 3 The student should remember this point well as it is not understood by many people But in literature we often come acros examples, where च्वि is not used in the strict sense of अभूततद्भाव This must be classed as poetical licence The present मन्दीकृतम् does not possess the strict च्वि sense For, Yudhisthira had really curbed his anger and there was no such thing as the really 'not curbed' anger being looked upon as curbed It is, however, possible to say in this case that Yudhisthira had not really made his anger मद (dull or less intense) It was always there in his heart in all its intensity He had merely suppressed it *i e* had not allowed it to manifest itself According to this view मन्दीकृतम् would represent strict use of च्वि For, suppressed, or curbed is only a secondary sense of मन्द यद् विस्मर्तुमपि ईहितम् which was even sought to be forgotten Peacefully inclined (शमवत्) as Yudhisthira naturally was, he not only tried to check his anger, but in his desire for the peace (शान्ति) of his family, he even sought to forget it But apparently he was not able to do so 'यद् क्रोधज्योति (fire or grief) विस्मर्तुम्' is not a happy combination For, the idea of forgetting is not proper in the case of fire शमयितुम् or निर्वापयितुम् would have been appropriate Bhatta Nārāyana appears to have lost sight of the metaphor क्रोधज्योति in the foruth line, when he wrote the second l द्यूतमेव अरणी वह्निनिष्पादनसाधने दारुणी तयो सभृत जमित enkindled or generated in wooden sticks in the form of gambling The metaphor refers to the generation of sacrificial fire, which is accomplished by rubbing together two pieces of Śamī wood called अरणि (निर्मन्थ्यदारुणि त्वरणिर्द्वयो' अमर) The gambling represents

the araṇis where the fire of Yudhiṣṭhira's anger was generated and the cause of such generation was the dragging of the hair and garment of Draupadī नृप कर्षणे suggests similitude of the dragging with the rubbing activity of the hands in generation of the sacrificial fire युधिष्ठिरस्य सम्बन्धि इदम् यौधिष्ठिरम् belonging to Yudhiṣṭhira कुरव दुर्योधनादय एव वन तस्मिन् जृम्भते spreads apace, rages wildly

सहर्षम्–Bhīma is naturally glad to learn that Yudhiṣṭhira had grown angry, for, it meant that war would be declared and he would get the long expected opportunity of wrecking his vengeance न प्रतिहत अप्रतिहत, अप्रतिहत प्रसर यस्मिन् कर्मणि यथा तथा with its course unimpeded Bhīma hopes that no obstacle may block the progress of Yudhiṣṭhira's anger प्रलयस्य ये जलधरा तेषा स्तनितमिव मासल deep or loud like the thundering of clouds of world-destruction Dravid finds fault with this expression on the ground that the comparison of दुन्दुभि with स्तनित is not logically consistent For, it is not the drum that is deep or loud, but rather its sound We do not think there is anything objectionable here This appears to us to be a case of simple lakṣaṇā or metaphor, by which the word dundubhi denotes the sound of the drum Dravid's further objection that such metaphorical use would not be consistent with ताड्यते holds no water For, it is well-known that lakṣaṇā is to be resorted to only when the primary sense is inapplicable This thus means that going with मासल, दुन्दुभि is to be understood metaphorically but with ताड्यते it has its usual sense Compare stanza 22 above रणयज्ञ —Observing that the war-drum was being loudly beaten over and over again, Draupadī asked Bhīma why it was so beaten With grim humour Bhīma answered a sacrifice was proceeding and proceeded to explain that it was the sacrifice of war तथा हि (so indeed) is used to introduce explanation of an idea previously expressed Here Bhīma proceeds to explain why he terms the impending war a sacrifice

25 Construe–वय चत्वार ऋत्विज, स भगवान् हरि कर्मोपदेष्टा सग्रामाध्वरदीक्षित, पत्नी गृहीतव्रता, कौरव्या पशव, प्रियापरिभवक्लेशोपशान्ति फलम्, यशोदुन्दुभि राजन्योपनिमन्त्रणाय स्फीत रसति। (शार्दूलविक्रीडितम्)

5 2 36 (तारका सजाता अस्य तारकित नभ । आकृतिगणोऽयम् । सि कौ) दीक्षा or initiation was a ceremony which was performed by the sacrificer before the commencement of the sacrifice and which, entailing as it did certain restrictions on the sacrificer, made him fit for performing the sacrifice पत्नी is the wife of the sacrificer, who also had to observe certain vows In the present case the vow refers to the vow observed by Draupadī of wearing her hair loose For कौरव्या *vide* above p 31 The word refers to Duryodhana and his 99 brothers, who in the present war sacrifice represented the animals that were to be slaughtered प्रियाया परिभवा तज्जनितो य क्लेश तस्य उपशान्ति the soothing of the pain of insults suffered by our beloved *viz* you This was to constitute the fruit of the war-sacrifice राज्ञोऽपत्य राजन्य a Prince, a member of the Ksatriya caste उपनिमन्त्रणम् inviting यशोजनक दुन्दुभि यशोदुन्दुभि Bhīma thus names the drum, because he feels sure that the war, which it is proclaiming, is to bring them renown स्फीतम् is *p p* from स्फाय् स्फायते to grow fat or swell and is used adverbially in the sense of 'loudly' रसति is booming This stanza is quoted by K P vii p 355 as an illustration of the poetical defect called अभवन्मतयोग (अभवन् अविद्यमान मत इष्ट योग सम्बन्ध यत्र absense of the intended connection) Here evidently the poet intends the expression सग्रामाध्वर to be connected with each of the clauses *viz* सग्रामाध्वरे चत्वारो वय ऋत्विज , सग्रामाध्वरे स भगवान हरि कर्मोपदेष्टा, सग्रामाध्वरे नरपति दीक्षित etc But on account of संग्रामाध्वर being compounded with दीक्षित , it is not available for grammatical construction with the other clauses Hence the defect mentioned arises सग्रामाध्वरे as an independent word would not have given rise to this doṣa

गुरुजनेन युधिष्ठिरेण अनुज्ञाता being commanded by our elder brother Note the somewhat unusual sense of command that अनुज्ञा, usually meaning permission, has in this passage The reading अनुज्ञात means at the command, तस् being applied in the sense of the ablative विक्रमस्य अनुरूप यथा स्यात्तथा रूप कर्म इत्यर्थ deeds worthy of our valour विक्रमस्य अनुरूप यथा स्यात्तथा would also do बाष्प धारयन्ती may mean either 'having tears, *i e* with tears' or 'checking the tears' This latter is preferable For, it shows that Draupadī wanted to avoid any sign of inauspiciousness which tears were considered to be, on this auspicious

occasion Tears at this time were so natural in the case of Draupadī They reveal her loving nature असुरै समर तस्मिन् अभिमुख तस्य prepared for battle with the demons हरेरिव--The propriety of this simile lies in the fact that Draupadī knew well that Krsna always became victorious in his fights with the demons यच्चाम्बा--This is an exceedingly significant benediction and shows the sacredness of a mother's heart Very wisely indeed does Draupadī keep the nature of what Kuntī hopes (आशास्ते) for the Pāndavas undefined No words can adequately describe the feelings of a mother towards her children मङ्गलवचनम् the utterance of your benediction, the expression of your pious wish त्रिमयापि सनया what need even now of giving you a vain consolation ? Bhīma meant to say that all the assurances he had given her till then were in a sense false or vain, because they were never followed by any deeds But then there was no necessity of offering any more consolations of that kind. For, he was about to take immediate action He therefore was in dead earnest in what he said in the following stanza and exactly meant to act up according to his words

26 Construe :--अनि शेषितकौरव्यम् (अतएव) परिभवक्षान्तिलज्जाविधुरितानन वृकोदर भूय (त्व) न पश्यसि। (अनुष्टुभ्)

अनि शेषिता कौरव्या येन who has not completely finished with the Kauravyas *viz* Duryodhana and others, *i e* killed them to a man परिभवाणा क्षान्ति सहन तया (जनिता) या लज्जा तया विधुरित क्लिष्ट विवर्णमित्यर्थ आनन यस्य whose face is turned pale through shame at having to put up with the insults (received) What Bhīma means is this In former days every time he saw Draupadī, his face turned pale in shame at having meekly submitted to those various insults that were inflicted on them and at not having avenged them yet But now he was going to kill the Kauravas and have his vengeance And he was determined not to see Draupadī before he did that विधुरित is explained as सजात विधुर वैकल्य दु खमिति यावत् अस्य which is distressed, hence which is turned pale Note ' वैकल्येऽपि च विश्लेषे विधुर विकले त्रिषु ' मेदिनी The reading ' परिभवक्लान्तिलज्जा ' means ' pain and shame arising from the insults' and is much too tame The important factor of meek submission (क्षान्ति) is here lost The reading in the text is therefore preferable वृकस्येव उदर यस्य स वृकोदर wolf-bellied,

having the appetite of a wolf Bhīma was so called owing to his voracity

नाथ मा खलु–This is a very characteristic warning that Draupadī gives to Bhīma It reveals so vividly her loving anxiety for his safety Draupadī fears that, goaded on by the memory of the insults suffered by her, Bhīma may move on the field of battle unmindful of his personal safety With a heart, grown feverish through love, she requests him not to do so याज्ञसेन्या परिभवा तै उद्दीपित (ablaze or enkindled) कोपानल येषा ते मा खलु सचरिष्यथ indeed, do not move अनवेक्षित शरीर यै who do not properly observe or care for their body, regardless of personal safety न प्रमत्त प्रमाद यस्मिन् कर्मणि यथा तथा सचरणीयानि those in which one must move without making any mistake *i e* with absolute caution सुक्षत्रिये excellent lady of the warrior caste The epithet is purposely used It suggest that Draupadī, as an excellent Ksatriya woman, need have no such apprehension For she should have known that the Pāndavas were well versed in the art of moving on the field of battle

27 Construe –अन्योन्यास्फालभिन्नद्विपरुधिरवसामासमस्तिष्कपङ्के मग्नाना स्यन्दनानाम् उपरिकृतपदन्यासविक्रान्तपत्तौ । स्फीतासृक्पानगोष्ठीरसदशिवशिवातूर्यनृत्यत्कबन्धे सग्रामैकार्णवान्त पयसि विचरितु पाण्डुपुत्रा पण्डिता (सन्ति)। (स्रग्धरा)

The stanza contains a description of the battle-field, couched in terms horrible and disgusting, well calculaled to bring out the रौद्ररस or the sentiment of the terrible अन्योन्येषाम् आस्फाला घट्टनानि तै भिन्ना. विदीर्णा ये द्विपा तेषा रुधिर च वसा च मास च मस्तिष्क च, एतान्येव पङ्क तस्मिन् in the mire (formed) of the blood, fat (वसा), flesh and brains (मस्तिष्कम्) of elephants torn to pieces or mangled (भिन्न) by mutual collisions (आस्फाल) In the thick of the battle elephants dashed violently against one another The result was their bodies were mangled and blood, fat, flesh and brains were freely spilt These together formed a thick compound, which is considered to be mud Note that the compound अन्योन्या पङ्के is to be construed with मग्नानाम् The chariots were plunged in such mud, so deep and vast it was It is not good to take अन्योन्या पङ्के as a बहुव्रीहि, qualifying अन्त पयसि For then मग्नाना would hang looesly on उपरिकृत पदन्यास यै , तादृशा विक्रान्ता शूरा

इत्यर्थ पत्तय यत्र where the gallant or valiant foot-soldiers plant their feet on the tops of (उपरि) the chariots The mangling of elephants due to their mutual collision gives rise to mud formed of their blood, etc Chariots get plunged therein The valiant foot-soldier has therefore to force his way on by planting his foot on their tops, स्फीत यद् असृग् रुधिर, तस्य पानार्थं या गोष्ठी मिलित समज सघ इत्यर्थ , तस्या रसन्त्य आरटन्त्य अशिवाश्च अमङ्गलसूचिकाश्च या शिवा शृगाल्य ता एव तूर्याणि तै तदनुरोधेनेत्यर्थ नृत्यन्त कबन्धा यस्मिन् where headless trunks (कन्बध – न्धम् a headless trunk that moves, 'कबन्धोऽस्त्री क्रियायुक्तमपमूर्धकलेवरम्' अमर) dance to (the tune of) musical instruments (तूर्यम्) in the form of the inauspicious (अशिव) female jackals (शिवा), howling in their assembly (गोष्ठी), (gathered) for drinking the plentiful (स्फीत) blood (that is spilt) Blood ran profusely Jackals in their numbers were consequently attracted to drink it and they howled as they enjoyed the carouse In the meanwhile soldiers were being killed and their headless trunks stalked about The poet represents that these as it were danced to the tune of the howling of the inauspicious jackals चारित्रवर्धन while commenting upon R 7 71 remarks that a headless trunk dances when a thousand warriors are killed Note 'यत्र रणे वीराणां सहस्र पतति तत्रैव कबन्धो नृत्यतीत्यागम । उक्त च । 'अप्यात्मनो विनाश न पर परव्यसनहृष्ट । प्राय सहस्रनाशे समरमुखे नृत्यति कबन्धम्' इति' quoted by Nandargikar सग्राम एव एक अर्णव तस्य अन्त पयसि in the (very) inmost water of the one great ocean in the form of battle *i e* in the thick of the fight. एक suggests the greatness of the ocean पण्डिता expert versed, proficient

कञ्चुकी (the Chamberlain) was so called because he wore a kañcuka or a long robe, peculiar to his office, somewhat similar to the modern academic gown For definition *vide* Appendix A Brāhmaṇa by caste, he is represented as grown old in the king's service or guarding the harem and is always decribed as complaining about his old age and infirmities Compare शाकुन्तल v 1 विक्रमोर्वशीय iii 1, मुद्राराक्षस iii 1, अनर्घराघव iii 1 आदिष्ट commanded. पादवन्दनम् एव समय आचार तस्मात्, तमाचारमनुष्ठायेत्यर्थ from (having performed) the customary duty of bowing to Mother's feet The Mother here is Duryodhana's mother, Gāndhārī, Bhānumatī's mother-in-law The practice of saluting the elders every morning is very old and is still found in good families समय an established rule of conduct, a customary duty Note ' समया शपथाचारकालसिद्धान्तसविद । ' अमर and ' तथापि वक्तु व्यवसाययन्ति मा निरस्तनारीसमया दुराधय ॥' Ki i 28 अपि न वा gives the nature of the search or inquiry (अनु + इष इच्छति to search for, inquire after) that the Chamberlain is commanded by Duryodhana to make regarding Queen Bhānumatī Then इति in ' न वा इति ' marks the close of the nature of the inquiry निहत अभिमन्यु यै who have slain Abhimanyu This adjective is हेतुगर्भ or furnishes the ground on which Duryodhana wants to congratulate (सभाज् सभाजयति-ते) the commanders of his army The इति in ' सभाजयितव्या इति ' marks the conclusion of Duryodhana's words addressed to the Chamberlain राधेय (राधाया अपत्य पुमान्) is a metronymic of the celebrated warrior Karṇa The story of his brith runs as follows (*Vide* म भा आदिपर्व अध्याय । 24) Pṛthā was the daughter of a Yādava chief, Sūra by name, the father of Vasudeva She was adopted by Kuntibhoja, a son of Sūra's father's sister and a Yadava prince ruling over the Kuntis, because he was childless She hence came to be called Kuntī Appointed in her father's house to look after the comforts of guests, Kuntī pleased by her service the sage Durvāsa, who gave her a mantra or charm by virtue of which she was to have a son from any god whom he might choose to invoke Impelled by curiosity to test the efficacy of the charm, she invoked, while yet a virgin, the god Sun, who immediately made his appearance Kuntī begged to

be excused on the ground of her being a maiden as yet But the god would not consent, as the charm must have its effect Union bewteen the two, therefore, followed on condition that the Sun restorted to her her virginity afterwards A brilliant boy, decked with shining ear-ring and a natural armour, was born Afraid of public scandal and desirous of doing away with the visible proof of her shame, Kuntī dropped the boy, deposited in a box laden with jewels, into a river, where he was found by Adhiratha, a charioteer, who gave him over to his wife Rādhā She brought him up as her own son and consequently he was known as Rādheya Adhiratha and Rādh had named him Vasuṣeṇa, because he was born with the natural wealth of an armour and ear-ring (नामधेय च चक्राते तस्य बाल्स्य तावुभौ । वसुना सह जातोऽय वसुषेणो भवत्विति ॥ 36 ') Note that Vasuṣeṇa was called Karṇa not because he was born from Kuntī's ear, as is popularly supposed, but because, on being requested, he gave to Indra, who had approched him in the disguise of a Brāhmaṇa his natūral ear-ings and armour, that made him invulnerable, by cutting his ears and chopping the armour off from his limbs कर्ण is derived as कृन्तति or कर्णयति असौ one who cuts or chops off *V d*.' तमिन्द्रो ब्राह्मणो भूत्वा पुत्रार्थं भूतभावन । कुण्डले प्रार्थयामास कवच च महाद्युति ॥ 41 उत्कृत्याविमना स्वाङ्गात्कवच रुधिरस्रवम् । कर्णौ पार्श्वे च द्वे छित्वा प्रायच्छत्स कृताञ्जलि । 47 प्राङ् नाम तस्य कथित वसुषेण इति क्षितौ । कर्णो वैकर्तन श्चैव कर्मणा तेन (*viz* सहजकवचकर्तनात्मकेन) सोऽभवत् ॥ 53 आदिपर्व अ 120

जयद्रथ was King of the Sindhu country He was the brother-in-law of Duryodhana, having married his sister Duśśalā In the slaughter of Abhimanyu he played an indirect, but an important and decisive part. He was stationed at the entrance of the Padmavyūha (disposition of army in the form of a lotus), and not Cakravyūha, as we know form a Marāthī poet, that had been arranged by Droṇa and that Abhimanyu had been asked to pierce through After the young prince had effected his entrance in the vyūha, Jayadratha, on the strength of a boon acquired from Rudra, prevented Bhīma, Dhṛṣṭadyumna, Sātyaki and others, who were to follow him and give him protection, from entering the vyūha at all The result was that Abhimanyu was caught single-handed and though at first he severally defeated Karṇa, Duśśāsana, Duryodhana and others he was eventually overpowered by six warriors, Droṇa, Kṛpa, Karṇa,

Aśvathāman, Kauśalya and Kṛtavarman who killed his charioteer, body-guard and horse, broke his chariot and cut his bow At last exhausted with the glorious stand he had maintained against such tremendous odds, he was finally killed by the son of Duśśasana in a mace-fight *Vide* द्रोणपर्व अ 34 to 49 and 73 It would thus be seen that had it not been for Jayadratha, who kept at bay Bhīma and others who were out to guard Abhimanyu, he would not have been slain Jayadratha was therefore the virtual cause of his death and it was for this reason that Arjuna, on coming to know how Abhimanyu was slain, vowed the death of Jayadratha There is no sanction in the Mahābhārata for the popular belief that Jayadratha had kicked Abhimanyu on the head तन्मया निवास —The idea of the sentence is Overpowered (अभिभूत) with age (जरसा is the alternative instr sing of जरा), the Chamberlain was practically incapacited from doing any active service in the harem His residence in it was consequently merely a matter of form (मर्यादा एव मर्यादामात्रम् केवलम् आचार इत्येव), which meant that nobody really expected him to run about here and there as others had to do But Duryodhana commanded him to run quickly and he had no other alternative but to do so, disabled though he was This was a clear proof of Duryodhana's wonderful power, which made even decrepit old men run therefore *i e* because I have received this command द्रुततरम् very quickly The comparative termination तर here shows excess merely मया गन्तव्यम् I *have* to go, I have no other alternative left इति is here quite necessary and not redundant, as some suppose It shows that the clause preceding supplies the reason for the statement made in the clause following Wonderful is the power of Duryodhana ! Why ? Because it makes even the old disabled Chamberlain run very quickly प्रभविष्णुता (power) means literally habitful ability to accomplish an object, the affix इष्णुच being applied to प्र + भू in the sense of ताच्छील्य or being in the habit of But according to Pāṇini इष्णुच is applied to भू only in the Veda and the present form is consequently regarded as an instance of poetical licence Note 'भुवश्च' पा 3-2-138 (छन्दसीत्येव । भविष्णु । कथ तर्हि जगत्प्रभोरप्रभविष्णु वैष्णवमिति । निरङ्कुशा कवय । सि कौ) यत् since The following clause supplies further reason by way of explanation for the same statement Stricken down with age, the Chamberlain's residence

in the harem is merely a matter of form He is not expected to do any running, of course Yet being commanded by Duryodhana he has to do it This is because of the wonderful (अहो shows आश्चर्य) prowess of His Majesty 'अवरुध्यन्ते प्रमदा अत्र इति अवरोध It means the king's harem as well as the women therein 'अवरोधस्तिरोधाने राजदारेषु तद्गृहे ' The word refers to the ancient practice of confining women in the inner apartments The reading अन्त पुरव्यापार means my duty in the harem was merely a matter of form *i e* I did a few formal things, but no active work such as that of running on an errand It should be noted that this sentence of the Chamberlain regarding the power of His Majesty is to a certain extent sarcastic and the word प्रभविष्णुता is purposely used Not that the Chamberlain really wants to depict Duryodhana's power On the contrary he wants to suggest the improper use that Duryodhana is making of his privileged position in his case Old as he is, he has to run up quickly inspite of his physical infirmities, because such is the bidding of his master who is accustomed to see himself always obeyed (प्रभविष्णु) Really Duryodhana should not have issued such a command to an old disabled servant This is the import of the Chamberlain's words अथवा—All these complaining remarks of Vinayandhara regarding the power of His Majesty are of course based upon the fact of his being disabled by old age Had he been young and healthy, there would have been no occasion to make such sarcastic reference to his master's power His old age therefore is at the bottom of the whole mischief अथवा marks the change in the Chamberlain's point of viewing things It is no use finding fault (लभ् with उप आ उपालभते to censure, to find fault with) with his old age, for all attendants of the harem (अन्त पुरे चरन्ति ते अन्त पुरचारिण), whether young or old, have to put on the same dress and go through the same activities, these being in fact prescribed for them by custom (व्यवहारेण आचारेणेत्यर्थ विहित व्यावहारिक) अयमेव वेष चेष्टा च refers to the Chamberlain's costume (वेष), especially the way in which he walks *viz* with back bent On the stage as he utters the words अयमेव, he points to his staff and to the way in which he walks The idea is Old age has made it obligatory on Vinayandhara to carry a staff and to walk with bent back, because he cannot raise it erect But there is, he says, nothing new that has been

imposed upon him by advancing years For, from the very beginning his vesa and cestā have been of the same kind In fact such are prescribed by custom for all attendants of the royal harem The Chamberlain then proceeds to explain (तथा हि) how from the beginning he has led the life of an old disabled person There is a reading अन्त पुरिकाणाम् for अन्त पुरचारिणाम् It means the same thing Explain अन्त पुरे नियुक्ता अन्त पुरिका वैयवहारिक, व्यावहारिक and व्यवहारिक mean the same, thing वैहारिक means विहारस्य योग्य appropriate for movement (in the harem) This fits in well with अन्त पुरचारिणाम्, for the latter does not embody the idea of movement as अन्त पुरचारिणाम् does व्यावहारिक, however, is better than वैहारिक, because the former conveys the idea of custom which is important

1 Construe,-उच्चै चक्षुषि सत्यपि अल न ईक्षितम्, श्रुत्वापि न आकर्णितम्, शक्तेन अपि अधिकारे अधिकृता इति यष्टि समालम्बिता, सर्वत्र स्खलितेषु दत्तमनसा मया उद्धत न यातम्। सेवान्धीकृतजीवितस्य मे जरसा यत् कृत (तत्) किं नाम। (शार्दूलविक्रीडितम्)

The above is the most natural construction of the first clause in line one 'Though I had wide (उच्चै महति विस्तृते इत्यर्थ) eyes चक्षुषीतिजात्येकवचनम्), I never observed to my satisfaction (अलम्)' This is what the Chamberlain plainly says Wrong constructions of the clause arise from hesitation to take उच्चै, which is an indeclinable, as an adjective to qualify चक्षुषि But उच्चै as an adjective is found used broadcast in literature Note 'अस्मान् साधु विचिन्त्य सयमधनान् उच्चै कुल चात्मन।' S vi 16, 'जनोयमुच्चै पदलङ्घनोत्सुक।' क्रियते पतिरुच्चैकरपा भवता धीरतयाधरीकृत।' Ki 2 40, also Ku 6 75, Me 17, Ratn 4 16, Ki 13 14 उच्चै is then construed with ईक्षितम्, perhaps under the idea that the expression corresponds with the Marāthī idiom वर पाहणें But all this is unnecessary The metrical pause comes after अलम् which marks the natural conclusion of the first clause The position of the words उच्चै and अलम् is decisive and leaves no grounds for misconstruction Therefore, to take उच्चै with वीक्षितम् and अलम् with आकर्णितम् is extremely unnatural In the clause itself उच्चै and अलम् mark a point of symmetry As there is a qualification for the eyes, their effect *viz* vīksaṇa is also qualified The symmetry would be lost if उच्चै were taken with one clause and अलम् with

another The ultimate idea conveyed by the clause is that though the Chamberlain was possessed of full powers of vision, he could not make full use of them, as he had to pass his life in a harem, where occurred many things which the servants dared not look at His condition then was consequently as bad as it is now For a while at present he is not able to see to his satisfaction owing to failing sight, then he could not do so owing to restrictions imposed upon him by his residence in harem Thus old age has not exposed him to any new disadvantage The reading ईक्षितुम् for ईक्षितम् is not good The construction with the infinitive would be (अहम्) ईक्षितु न अलम् This mars the symmetry of the stanza In every clause we find that we have a past passive participle with मया as its subject, understood from the last where it occurs Further अहमीक्षितुं नालम् signifies the present and we have to supply आसम् in order to make the sense compatible with the rest of the stanza ईक्षितुम् should therefore be rejected श्रुत्वापि—In former days certain matters in the harem had reached his ears, which he was debarred from disclosing on pain of death In fact he had to pretend that he had not heard them at all Now also he cannot hear many things owing to failing powers of hearing So really there is no change for the worse wrought by old age अधिकारे अधिकृता इति because it (*viz* the staff) was prescribed or appointed for my office He had always to carry the staff of his office, though he was able to walk about without its help Now of course he had to take its support (सम् + आ + लम्ब समालम्बते to lean on, to resort to) in order to steady his faltering steps Other explanations are to take अधिकृता (अधिक्रियते असौ अधिकृत्) as an adjective going with मया in the sense of 'appointed (in the harem)' and to understand अधिकार इति in the sense of 'because it *viz* the carrying of the staff form a *part of* my duty ' The ultimate idea is the same, but the explanation of अधिकृता is far-fetched and अधिकार has unnecessarily to be understood in the lākṣanika sense of अधिकारकर्म Our construction is therefore better For similar idea compare ' आचार इत्यवहितेन मया गृहीता या वेत्रयष्टिरवरोधगृहेषु राज्ञ । काले गते बहुतिथे मम सैव जाता प्रस्थानविक्लवगतेरवलम्बनार्थां Ś v. 3 The third line is capable of yielding three different interpretations (1) Wherever I went (सर्वत्र), I had my mind directed to all kinds of possible blunders (स्खलितम्) in my

behaviour with the result that I never walked erect (उद् 'up' and हन् 'to go' yield उद्धतम्) Having to pass his life in the harem with its fastidious inmates the Chamberlain always stood in fear of offending them and had therefore to walk with his head bent low in order to avoid suspicions of impudence on his part Thus he never felt himself free from all restraint Now of course his back was bent owing to loss of strength due to old age (2) Everywhere my mind was turned to various lapses (स्खलितम्) on the part of the inmates of the harem Yet I could not at any time assume a bold attitude, but had always to bend my head low The inmates of the harem were guilty of many misdemeanours The Chamberlain knew them all Generally the knowledge of the guilt of a person breeds boldness or even impudence in one's behaviour towards him But this was not so in the case of the Chamberlain. For he knew full well that if he ever attempts to take advantage of the knowledge he possessed, he would at once lose his head This explanation is by no means flattering to the occupants of the harem and should therefore be rejected (3) It was a part of the Chamberlain's duty to show the way to the King and the Queen and to usher people into the royal presence He had therefore to take care that these did not stumble on their way Consequently he had always to look down to see whether there was anything lying in the way According to this interpretation स्खलित is understood in the physical sense of stumbling It will be noticed that सर्वत्र has no special propriety under this interpretation The Chamberlain was not everywhere and always leading the people That formed only a part of his duty The first explanation is, therefore, the best सेवया अन्धीकृत जीवित यस्य whose life is blinded *i e* completely subjugated by servitude The Chamberlain was so much engrossed in his life of servitude that he had practically turned blind to all other aspects of life सेवास्वीकृतजीवितस्य, which is another reading, means the same thing But सेवान्धीकृत is more powerful The last line reiterates what the Chamberlain has already said before in अथवा चेष्टा च *viz* that old age had not imposed on him any new disadvantage Compare for similar ideas 'ये च विद्यमानेऽपि स्वात्मनि अस्वाधीनसकलेन्द्रियवृत्तय पश्यन्तोऽपि अन्धा इव शृण्वन्तोऽपि बधिरा इव वाग्मिनोऽपि मूका इव जानन्तोऽपि जडा इव अनुपहतकचरणा

अपि पङ्गव इव क्लीबा इवाकिंचित्करा स्वात्मना स्वामिचित्तादर्शे प्रतिबिम्बवद्वर्तन्ते। K p 330

आकाशे (*In the air*) is a stage-direction used when a character on the stage pretends to see somebody in the distance, shouts out a question and, after feigning he has heard the reply, repeats it with the words 'कि ब्रवीषि' or 'किं भणसि' or 'किं कथयसि' Such device is resorted to with a view to carry forward the action of the drama, but at the same time to avoid the unnecessary introduction of a new character on the stage For definition *vide* Appendix A विहङ्गिका is the name of a maid of Bhānumatī, whom the Chamberlain chances to see and with whom he makes the inquiry about Bhānumatī's whereabouts Such romantic names always figure in dramas and prose stories श्वश्रूजन refers to a single individul of the the class of śvaśrūs *viz* Gāndhārī पत्यु सशया with a desire to (ensure) victory in battle for her husband This is to be construed with आरब्धनियमा, who has commenced (the practice of some) religious observance निर्वर्तित कृत गुरो ज्यायस बान्धवस्य (an elder relative) श्वश्र्वा गान्धार्या इत्यर्थ पादवन्दन यया who has performed the salutation to the feet of her elder relative *viz* the mother-in-law Gāndhārī The reading गुरुदेवपादवन्दना is not good There should really be no objection to make Bhānumatī offer her salutation to some deity in addition But that would hardly be supported by the context For Duryodhana had spoken of अम्बाया पादवन्दन and the Kañcukī had also paraphrased it by श्वश्रूजनपादवन्दन देवपादवन्दन, though intrinsically good by the by, must be rejected in this case अद्य प्रभृति from to-day Bhānumatī, it appears, had commenced the observance form that very day बालोद्यान is the name of the garden where Bhānumatī had gone It was so called either because it was new (बाल च तदुद्यानम्), or because it was specially planned for royal children to sport in (बालानामुद्यानम्) The reading देवगृहे बालोद्योन (in a temple in the Bālodyāna) appears to be spurious It is probably the addition of that pious scribe, who is responsible for देवपादवन्दन above We shall find that no reference to devagṛha or temple is found in the following scene आत्मव्यापाराय for your own business Vihañgikā was out on some business of her own The Chamberlain had purposely stopped her in order to obtain from her the information he wanted. He now asked her to mind her own

business स्त्रीभावेऽपि वर्तमाना though remaining in the condition of a woman i e though a woman The idea is that a woman like Bhānumatī is not expected to realise the gravity of the situation that has arisen so readily as a man like Duryodhana But the former has realised it and the latter has not She is consequently worthy of praise (वरम् इष्टा प्रशस्या इत्यर्थ), not he योऽयम् who is here i e who is still बलवत्सु—Note the mental attitude of the Kañuckī towards the Pāndavas He first wanted to refer to them as 'the powerful' Pāndavas But then he thought it was no use referring to them with that epithet If he merely said they were 'Vāsudeva-helped,' he would be conveying all he wanted to convey regarding them As an old man the Kancukī knew well what the help of Vāsudeva meant to the Pāndawas He, therefore, preferred वासुदेवसहायेषु as being better term to suggest the dangerous character of Pāndavas as enemies than बलवत्सु Even when such enemies were up against him, Duryodhana was yet engrossed in the pleasures of his harem Who would say this was praiseworthy ? अयथातथम् improper तथा शब्द सत्यवाची, तथा सत्यमनतिक्रम्य वर्तते तत् यथातथम् न यथातथम् अयथातथम् 'यथार्थं तु यथातथम्' अमर इदमपरम्-Already the Kañcukī has pointed out one instance of Duryodhana's improper coduct in that he is even now enjoying pleasures in his harem, when dangerous enemies have risen against him Another he now explains in the following stanza

2 Construe—आ शस्त्रग्रहणादकुण्ठपरशो तस्यापि मुने जेता अय भीष्म पाडुसूनुभि शरै शयित अस्य तापाय न (भवति)। प्रौढानेकधनुर्धरारिविजयश्रान्तस्य एकाकिनश्च अरातिलूनधनुष बालस्य अभिमन्योर्वधात् (अय) प्रीत । (शार्दूलविक्रीडितम्)

आ शस्त्रग्रहणात् since he took up weapon i e began to wield it The preposition आ is used to express the limit inceptive(अभिविधि), or in the sense of 'from,' and also the limit exclusive or conclusive (मर्यादा) or in the sense of 'till' 'as far as' and in both cases, when it is used as a कर्मप्रवचनीय, as in the present instance governs the ablative case according to 'पञ्चम्यपाङ्परिभि' पा 2 3 10 (एतै कर्मप्रवचनीयैर्योगे पञ्चमी स्यात्। अप हरे, परि हरे ससार । परिरत्र वर्जने। लक्षणादौ तु हरिं परि। आ मुक्ते ससार । आ सकलाद् ब्रह्म । सि. कौ) *e g*, 'आ मूलाच्छ्रोतुमिच्छामि' S 1 and 'आ कैलासात्' Me 11. Optionally

आ in the two above senses forms an अव्ययीभाव compound, according to, 'आङ्मर्यादाभिविध्यो' पा 2 1 13 *e g* आमरणम् till death and आजन्म from the brith अकुण्ठ परशु यस्य whose battle-axe was never blunted *i e* who never suffered defeat तस्यापि मुने जेता the conqueror of even that sage *viz* Parasurāma The reference is to the story of Ambā alias Śikhāndinī alias Śikhandin, which occurs in brief in the Ādiparva ch 109-110, but is related in detail in the Udyogaparva ch 173-192 The two accounts differ in some important respects Ambā, Ambikā and Ambālikā were three daughters of the king of Kāsī, who, on the occasion of their svayamvara were forcibly carried away by Bhīsma to be the wives of his younger step-brother, Vicitravīrya, after defeating all the princes that had assembled for the ceremony But Ambā, the eldest, told Bhīsma that her heart had already been given to the Sālva king and requested permission to go to him Bhīsma allowed her to go, but Sālva refused to accept her, because he suspected her purity, as she had been forcibly carried off by Bhīsma, and also because he was afraid of Bhīsma's power ('तामब्रवीत्साल्वपति स्मयन्निव विशांपते । त्वयान्यपूर्वया नाहं भार्यार्थी वरवर्णिनि । 6 गच्छ भद्रे पुनस्तस्य सकाशं भीष्मकस्य वै । नाहमिच्छामि भीष्मेण गृहीतां त्वां प्रसह्य वै ॥ 7 गच्छ गच्छेति तां साल्वः पुनःपुनरभाषत । बिभेमि भीष्मात्सुश्रोणि त्वं च भीष्मपरिग्रहः ॥ 25' उद्योगपर्व अ 175 'प्रत्याख्यातौ च साल्वोस्याश्चारित्रस्याभिशङ्कित 55' अ 176) Smarting under the humiliation of this repudiation by Sālva, Ambā repaired to a forest for practising penance with a view to wreck her vengeance on Bhīsma, who had been the cause of all her miseries [The earlier account in the Ādiparva says that Ambā first returned to Bhīsma and requested him to accept her as his wife, as he had forcibly captured her at her svayamvara (Adhyāya 109-82 84) But on Bhīsma declining to accept her on the ground of his vow of perpetual celibacy, she retired into a forest] In the forest Ambā chanced to meet her maternal grandfather, Hotravāhana, who introduced her to Parasurāma, whom Ambā, after relating her story, requested to kill Bhīsma as being the cause of her calamity Parasurāma took her to Bhīsma and asked him to accept her for his brother, Vicitravīrya, but Bhīsma declined on the ground that it was not proper to entertain a woman who loved another ('नाहमेनां पुनर्दद्यां ब्रह्मन् भ्रात्रे कथंचन ॥ 32 साल्वस्याहमिति प्राह पुरा मामेव भार्गव । मया चैवाभ्यनुज्ञाता गतेयं नगरं प्रति ॥ 33 को जातु परभावां

हि नारी व्यालीमिव स्थिताम् । वासयेत गृहे जानन् स्त्रीणा दोषो महात्यय ॥ 45 अ 178) Thereupon a battle between Paraśurāma and Bhīsma followed and lasted for 23 days, but neither party seemed likely to give in At last Nārada and other sages intervened and put a stop to this unnatural fight between preceptor and pupil, Paraśurāma having acknowledged himself to have been vanquished (' ततो रामो हृषितो राजन्निह दृष्ट्वा तदस्त्र विनिवर्तित वै । जितोऽस्मि भीष्मेण सुमन्दबुद्धिरित्येव वाक्य सहसा व्यसृजत ॥ 8' अ 185) Thus foiled in her attempt to wreck her vengeance through Parasurāma, Ambā, resolved to kill Bhīsma herself and began to practise rigorous austerities forthwith Śiva became pleased and promised her the fulfilment of her desire in the next birth, whereupon Ambā burnt herself in a fire and was born as the daughter of King Drupada She was, however, given out as a boy and brought up as such, learning the usual arts and sciences and even archery from Drona Eventually Ambā under the name of Śikhandin, as she was then called, was married to the daughter of the Daśārna king, who, on coming to know of the deception practised on him by Drupada, became ready to attack and destroy that monarch Śikhandinī, as Śikhandin really was, realising that she was the cause of the impending calamity to her father, left his capital, went into a forest and sat down to starve herself to death outside the abode of a Yaksa, named Sthūna, who took compassion on her and agreed to exchange his sex for hers on condition that Śikhandin returned after Dasārna had been sent off and gave back to him his proper sex In the meanwhile, when Śikhandin had gone away, Sthūna's master Kubera chanced to visit his abode and, finding him to be a woman, cursed him to remain in that condition till Śikhandin's death Daśarna duly arrived, but finding Sikhandin to be man, went away, more pleased than ever Sikhandin, true to his word returned to Sthūna, but was very glad to learn from him that his pūmstva was to belong to him till his death In this way Ambā came to be a man under the name of Śikhandin Bhīsma knew all this previous history of Śikhandin and refused to fight with him on the ground that he was originally a woman (व्रतमेतन्मम सदा पृथिव्यामपि विश्रुतम् । स्त्रिया स्त्रीपूर्वके चैव स्त्रीनाम्नि स्त्रीसरूपिणि ॥ 66 न मुञ्चेयमह बाणमिति कौरवनन्दन । न हन्यामहमेतेन कारणेन शिखण्डिनम् ॥ 67' अ 192) Taking advantage of this fact, Arjuna

placed Śikhaṇḍin in front of him and wounded Bhīṣma with sharp arrows, that at last brought him to the ground (' एव तयो सवदतो फाल्गुनो निशितै शरै । शिखण्डिन पुरस्कृत्य भीष्म विव्याध संयुगे ॥ 59' भीष्मपर्व अ 119) *Vide infra* ii 4 शायित, p p of शाययति causal शी शेते made to lie low, prostrated तापाय—The dative is used according to the Vārtika ' क्लृपि सपद्यमाने च ' (भक्तिर्ज्ञानाय कल्पते, सपद्यते, जायते इत्यादि), which means that in the case of the root क्लृप् (to be adequate to, to bring about, to conduce to) and other having a similar sense, the result brought about, or the end to which something leads, is put in the dative case प्रौढाश्च अनेके च धनुर्धराश्च ते अरयश्च तेषा विजय तेन श्रान्त तस्य exhausted or fatigued with (winning) victory over many veteran (प्रौढ) archers that fought with him (lit that were his enemies) अरातिभि लून (p p from लू लुनाति-लुनीते to cut) धनु यस्य whose bow was cut off by the enemies The propriety of this adjective will be clear from the following words of Droṇa ' सधनुष्को न शक्योयम् (अभिमन्यु) अपि जेतु सुरासुरै । विरथ विधनुष्क च कुरुष्वेन यदीच्छसि ॥' द्रोणपर्व 48, 30 For लूनधनुष we expect लूनधन्वन for धनु is changed to धन्वन्, when it is the last member of a Bahuvrīhi compound, according to ' धनुष ' पा 5 4 132 (धनुरन्तस्य बहुव्रीहेरनङादेश स्यात् । शार्ङ्गधन्वा । सि कौ), The form is, however, justified by the convention of grammarians, which says that the changes which words undergo at the end of compounds are not obligatory Compare तत्त्वबोधिनी ' कथ तर्हि ' स्वलावण्याशसाधृतधनुषमह्नाय तृणवत् (महिम्नस्तोत्र 23) ' इति पुष्पदन्तप्रयोग इति चेत्, अत्राहु । समासान्तविधेरनित्यत्वात् नात्रानुपपत्ति । '. What the Kañcukī means in this stanza is this That a warrior of the type of Bhīṣma was by the Pāṇḍavas rendered *horse de combat* should really have caused grave concern to Duryodhana But he was apparently unmoved by that event On the contrary the slaughter of the boy Abhimanyu in the circumstances in which it was brought about should really have caused him shame But, strange enough, he is actually in raptures over it This rightly strikes the Chamberlain as being improper on the part of Duryodhana. It should be noted that the line which qualifies Bhīṣma and the adjectives which qualify Abhimanyu are all significant They show in one case how great was the cause for Duryodhana to be pained at

Bhīsma's overthrow, and in the other how little the reason for him to rejoice at Abhimanyu's death सर्वथा दैव०—This sentence shows the Chamberlain's despondency Seeing his master so criminally negligent of his grave responsibilities, the old servant could not but express a hope that fate would come to his help and set everything right For, humanly speaking he saw no chance of success for Duryodhana विष्कम्भक the Prelude

प्रविशति आसनेस्था देवी—Note the contradiction in this stage direction If the queen was आसनस्थ, she could not be described as प्रविशति We must therefore suppose that the ancient Sanskrit stage knew of some kind of arrangement by which the curtain could be lifted up and the characters discovered to the audience in various postures In Sanskrit dramas and especially in Kālidāsa and Bhavabhūti we often come across situations, with their appropriate stage-directions, which makes it necessary for us to admit the existence of a removable curtain, if we do not want to make those situations and stage-directions absurd And as such admission involves no sin, we see no objection to make it The present प्रविशति thus means 'is discovered (sitting)' प्रविशति = सामाजिकाना दर्शनपथ प्रविशति याति इत्यर्थ चेटी is a female servant The word is derived from चिट् चेटति, चेटयति-ते to send on an errand दृश्यते एतत् दर्शनम् that which is seen, a sight, a vision स्वप्ने दृष्ट यद् दर्शनम्, तदेव स्वप्नदर्शनमात्रम् तस्य कृते for the sake of the more vision (seen) in a dream Note that दर्शन here is taken in a peculiar sense If it were understood in its ordinary sense, the expression would mean 'for merely having seen a dream' The former, however, is preferable, because it tells us exactly what Bhānumatī was distressed at विगलितो धीरभाव धैर्य यस्या सा whose courage is (all) dropped off *i. e* who has lost her courage and become unsettled in mind मात्राया अत्यय अतिमात्रम् This is an अव्ययीभाव compound formed in the sense of अत्यय (passing away) and means 'transgressing all bounds, beyond measure, exceedingly)' सतप्यसे you are tormented or distressed at heart शोभनम् (used adverbially) well, aright स्वपन् प्रेक्षते what indeed does a person sleeping not see *i e* in a dream while sleeping? Taralikā means to say that all sorts of things are seen in dreams and that Bhānumatī therefore need not become alarmed at what she

may have seen in her dream Compare for a similar idea 'मनोरथेन स्वपतीकृत नल निशि क सा न स्वपती स्म पश्यति । अदृष्टमप्यर्थमदृष्टवैभवात् करोति सुप्तिर्जनदर्शनातिथिम् ॥' नैषधीयचरित 1 39 All printed editions hear read 'प्पलवदि ('प्रलपति)' for 'पेक्खदि (प्रेक्षते)' It is difficult to see the propriety of प्रलपति (prattles) in the present case It has in fact absolutely no bearing on the subject of the conversation What has prattling in sleeps to do with Bhānumatī's dream, or with her companions' attempt to allay her fears But this point does not seem to have struck any previous commentator or annotator The reading पेक्खदि is supplied by a ms noted by Grill in his Kritische Noten, p 133 last line अकुशल दर्शन यस्य whose sight is inauspicious *i e* forebodes evil प्रतिष्ठापयन्त्यौ *nom du, of pres part fem* from प्रतिष्ठापयति causal of स्था तिष्ठति with प्रति Literally it means making something stand against, stationing something against, hence opposing or counteracting Supply स्वप्नम् as the object of प्रतिष्ठापयन्त्यौ प्रशसया by means of praise or eulogy (of the gods) प्रशसया may also simplify mean 'by means of narrations or communication,' the reference being to the belief that the evil effects of dreams are avoided if they are related to others But this latter sense is surely not intended here, first because, the belief refers to the communication of the dream to others *by the person who has dreamt it*, while here Suvadanā speaks of *herself and Taralikā* (आवामपि) avoiding the dream by means of prasamsā, and secondly because, it is more natural that praśamsā, occuring in conjunction with देवतासकीर्तनेन (by means of muttering the names of deities), should mean eulogy of the gods स्वप्नम् has also to be supplied as the object of परिहरिष्याव Note 'एषा (दु स्वप्नाना) मकथन धन्य भूय प्रस्वापन तथा ॥ 15 कल्कस्नान तिलैर्होमो ब्राह्मणाना च पूजनम् । स्तुतिश्च वासुदेवस्य तथा तस्यैव पूजनम् ॥ 16 नागेन्द्रमोक्षश्रवण ज्ञेय दु स्वप्ननाशनम् । 17' मत्स्यपुराण अ 242 कुशल परिणाम येषाम् whose consequence is happy अवहिते attentive मुहूर्त –र्तम् is really a period of 48 minutes But it is generally used to denote any short duration of time चिन्ता नाटयति– This stage-direction serves a double dramatic purpose First, it shows us the tender, loving heart of Bhānumatī, who is so overwhelmed by the dreadful dream that she finds it difficult to compose herself so far as to narrate her dream to her companions at one stretch Indeed, her nervous-

ness gets the better of her memory and she has actually to stop in the midst of her story for recollecting it, as we shall see later on This picture of a loving heart, naturally so delicate because of a woman, almost torn asunder with alarm and nervousness, has been depicted with great skill Secondly, from the point of view of dramatic arrangement, this stage-direction prepares the way for the following scene between the king and his Chamberlain While Bhānumatī gesticulates thinking and her companions sit in eagerness to listen to what she may impart, the conversation between the king and the Kañcukī takes place and the awkward situation of some characters standing listlessly on the stage, while others carry on conversation, is avoided सूक्तमिदं कस्यचित् well has this been said by somebody

3 Construe —महान् अल्प (वा), स्वयम् अन्येन वा कृत, गुप्त्या साक्षात् (वा कृत) अपकारिणाम् अपकार महती प्रीतिं करोति। (अनुष्टुभ्)

When man has done something which his conscience tells him is not proper, he generally tries to find some excuses for his conduct Duryodhana, as an excellent Kṣatriya, knows that his exultation over Abhimanyu's slaughter is 'not proper He, therefore, in this stanza, tries to justify to himself his great satisfaction (महती प्रीति) at what was after all not a very great injury to his enemies गुप्त्या secretly, covertly साक्षात् openly, direcetly अपकारिणाम् अपकार the injury (inflicted) on the enemies अपकारिणाम् is objective genitive

(**Page 31**) द्रोण was the preceptor of the Kaurava and Pāṇdava princes in the science of archery He was so called because his father, Bharadvāja became smitten with love at the sight of celestial nymph Ghṛtācī as she was bathing in the Ganges, and his semen dropped down The sage, however, preserved it in a droṇa (a cuplike sacrificial vessel), from which a boy was born, who was consequently called Droṇa, *Vide* महाभारत, आदिपर्व अ 180 1-5 हतमभिमन्युमुपश्रुत्य is idiomatic Sanskrit for अभिमन्योर्हननमुपश्रुत्य Note that उपश्रुत्य is just equal to श्रुत्वा, उप working no modification in the sense of the root For threefold functions of prepositions *vide* 'धात्वर्थं बाधते कश्चित्कश्चित्तमनुवर्तते। तमेव विशिनष्ट्यन्य उपसर्गगतिस्त्रिधा ॥' समुच्छ्वसितं चेतसा our heart has as it were breathed (freely) *i e* we have breathed a sigh of

relief The metaphor is taken from one who owing to suffocation cannot breathe But when the cause of suffocation is removed, he dose so

(**Page 32**) नेद श्लाघा--We have already seen the Chamberlain does not like Duryodhana's prīti over Abhimanyu's slaughter He is, therefore, gently giving his master here a piece of his mind For the prowess of the arms of Preceptor Droṇa, the death of Abhimanyu was not very difficult to achieve Similarly, great warriors like Karṇa and Jayadratha could possibly claim no praise in overpowering Abhimanyu in the way in which they had overpowered him Duryodhana's exultation was therefore out of place This is what the Chamberlain means एको पुगवानामिति–Note that these words are not uttered by the Kañcukī, though, from the way in which Duryodhana repeats them, it looks as if they are The king is merely imagining what must be lying at the back of the Kañcukī's mind when he makes the above remark and is thus unconsciously laying bare his own heart The truth is that Duryodhana's own conscience is pricking him But somehow he wants to justify his conduct कुरुषु पुगवा तेषाम् for the bulls among the Kurus *i e* for the best among them पुगव, like व्याघ्र etc , stands metaphorically for श्रेष्ठ Note 'स्युरुत्तरपदे व्याघ्रपुंगवर्षभकुञ्जरा सिंहशार्दूलनागाद्या पुसि श्रेष्ठार्थगोचरा' अमर

4 Construe —शिखण्डिन पुरस्कृत्य जरति गाङ्गेये हते पाण्डुपुत्राणा या श्लाघा (संजाता) सैव अस्माक भविष्यति । (अनुष्टुभ्)

This stanza constitutes Duryodhana's defence of his conduct. Those, who live in glass-house, should beware of throwing stones at others Such is the nature of Duryodhana's defence If the Pāṇdavas deserved praise for the overthrow of old Bhīṣm, then surely the Kurus might also, with equal justice, or injustice, claim praise for the slaughter of the boy Abhimanyu जरति old. It is *loc sing* of *pres part.* जरत् from जृ जरति to become old The word is purposely used No praise could arise from the overthrow of an old man even as from the slaughter of a boy If again injustice was perpetrated in many warriors combining to kill Abhimanyu, the same was also the case in hitting Bhiṣm from behind Śikhaṇdin So the slaughter of Abhimanyu was on all fours with the overthrow of Bhiṣm It will

be noticed that this speech of Duryodhana answers in effect the objection which the Chamberlain has raised with reference to his conduct in st 2 above But Duryodhana of course is not aware of this particular objection of the Kancukī In fact he does not know anything of the Kancukī's mind beyond what can be gathered from his words 'देव श्लाघा' Under these circumstances this speech of Duryodhana sounds a little too clever for his knowledge and may easily lead a fastidious critic to remark that the poet here probably forgets that the king has not heard the Kancukī's speech in the Viṣkambhaka

सवैलक्ष्यम् with embarassment The Kancukī was bewildered to see Duryodhana answering the objection that was exactly in his mind He was not quite prepared for this सकल्प intention, meaning The Chamberlain finds that his plain, honest words are not liked by his master He, therefore, hastens to explain himself The failure (प्रतीघात) of the valour of the Kuru warriors has never been thought possible (अनालोचित *p p* from लोच् लोचते, लोचयति ते with आ to think along with the negative participle अन्) by us before, that is wherever the Kurus went, their valour always prevailed That they would quell Abhimanyu was, therefore, a foregone conclusion and there was thus nothing extraordinary in their success So no special praise might be given them Such is the Chamberlain's meaning as he explains it एव विज्ञापयामि is a polite way of saying एव वदामि एव विज्ञापयामि refers to the Kancukī's word 'देव नेद श्लाघा' Two further shades of meaning are possible in this speech of the Kancukī Put emphasis on मम Such is not *my* meaning The idea is I never meant this It is really you who with your guilty conscience think that I did so It is easy to see that such emphasis and such suggestions are too rude to have been really intended Secondly, the Chamberlain's speech may suggest Never before did we think your पौरुषप्रतीघात possible But we have witnessed it for the first time now, since none of you could overcome Abhimanyu singly and so many of you had actually to combine to bring about his death This suggestion also, we think, shares the same fate The truth is the Chamberlain realises very well that his master cannot tolerate any scrutiny into his conduct He, therefore, wants to flatter him really And to find such hidden suggestions in this flattery

does not appear to us to be explanating the Kañcukī, and for the matter of that, the author correctly Note that प्रति in प्रतीघात lengthens its final according to 'उपसर्गस्य घञ्यमनुष्ये बहुलम्' पा 6 3 112 (उपसर्गस्य बहुल दीर्घ स्यात् घञन्त परे न तु मनुष्ये। परीपाक परिपाक। अमनुष्ये किम्। निषाद), which means that the final vowel of a preposition may optionally be lengthened, when it is followed by a word formed by the addition of the affix घञ् (अ) एवमिदम् so is this i e the Kurus' valour never fails Quite in conformity with an autocratic king's temperament Duryodhana is elated with this piece of flattery and proceeds to tell his Chamberlain, in a ranting vein, what he would accomplish in a short while

5 Construe —सहभृत्यगण सबान्धव सहमित्र ससुत सहानुज सुयोधन पाण्डुसुत सयुगे स्वबलेन नचिरात् निहन्ति। (वियोगिनी सुन्दरी वा)

सयुगे (स + युज्) where two armies meet together, in battle It is rather cruel on the part of Bhatta Nārāyaṇa to make Duryodhana commit this ominous blunder of uttering 'पाण्डुसुत सुयोधन', instead of 'पाण्डुसुत सुयोधन', which is what he really means The blunder makes the king look so idiotic His blunder becomes the more contemptible by the fact that he is not aware of his slip of tongue until he is informed of it by the Kañcukī

(**Page 33**) एतस्य विपरीतम् एतद्विपरीतम् the reverse or contrary of this Or विपरीतम् may be taken to be an adverb in the sense 'in contrary way' Note that the stanza, as Duryodhana utters it, is too inauspicious for the Kañcukī to repeat He, therefore, recites it with the necessary change and remarks that his master uttered the contrary of that For this reason the reading of some editions which make the Kañcukī repeat the stanza as Duryodhana utters it is to be rejected In this latter case एतद्विपरीतम् means विपरीतमेतत् this, which is unfavourable or adverse, (was uttered by Your Majesty) पूर्व, पूर्वाचारमित्यर्थ, अनतिक्रम्य यथापूर्वम् as usual, as was her wont अनामन्त्र्य without taking leave वासभवनम् lit the chamber of residence, private apartment, bed-chamber व्याक्षिप्तम् distracted, upset, unsettled Duryodhana apparently does not mind the inauspiciousness of his slip and bluntly offers distraction of mind due to Bhānumatī's having left his bed-chamber early in the morning (प्रातरेव)

without formally taking his leave, as the cause of the error. उद्देशम् reason यत्रस्था भानुमती is bad Sanskrit for यत्र तिष्ठति भानुमती Being joined to यत्र, स्था loses its proper force इत इतो देव —Supply आगच्छतु after this एतत् अग्रतस्ते बालोद्यानम् here lies in your front the Bālodyāna This is the principal sentence The other words qualify बालोद्यानम् तुहिनस्य हिमस्य कणै शिशिर शीतल य समीरण वायु तेन उद्वेल्लिता भृश कम्पिता अत एव बन्धनात् च्युता भ्रष्टा या शेफालिका शेफालिकाकुसुमानीत्यर्थ', ताभि विरचित सपादित कुसुमाना प्रकार आस्तरण यत्र The morning breeze was charged with particles of dew (हिमकण) and had consequently grown cool. As it rudely shook (उद्वेल्लित *p p* from वेल्ल् वेल्लति with उद्) the Śephālikā flowers, they dropped down from their stalks (बन्धनम्) and a bed (प्रकीर्यते असौ प्रकर) of flowers was thus formed on the ground J's reading उद्वेल्लितवृन्तबन्धुरशेफालिका conveys the same idea Explain it as उद्वेल्लितानि वृन्तानि यासा ता, इदृश्य बन्धुराश्च (lovely) या शेफालिका But the reading in the text brings out the idea more directly and naturally ईषदालोहिता किंचिदारक्ता ये मुग्धवधूना सुन्दरस्त्रीणा कपोला, तद्वत् पाटलानि श्वेतरक्तानि यानि लोध्रप्रसूनानि लोध्रकुसुमानि तै विजितम् अध कृत श्यामलताना प्रियगुलताना सौभाग्य यत्र Note that both ईषत् and आ denote the idea of slightly One of the words is really superfluous Or we may take ईषत् in the sense of slightly and आ in the sense of all round (समन्तात्) The Lodhra flowers in the garden were rosy (पाटल) like slightly red cheeks of beautiful damsels. They consequently threw into the background (विजित) the loveliness of Priyaṅgu creepers This would mean that in the garden there were both Lodhra and Priyaṅgu creepers in blossom, but that the former far outshone the latter Or it might suggest that there were only the Lodhra flowers, which, however, amply made amends for the absence of the Priyaṅgu flowers The former interpretation is preferable Remember श्यामा or श्यामलता means a Priyañgu creeper The word often misleads an unwary reader, who is tempted to take it in the sense of dark or dark-green creeper, which is *not* the correct sense J's पाण्डुफलिनी must be rejected as फलिनी is the same as श्यामलता or प्रियगु उन्मीलितानि (fully blown) यानि बकुलकुन्दकुसुमानि तै सुरभि (fragrant) शीतल च प्रभातकाले रमणीयम् which appears specially attractive at this time of the morning.

7 Construe —रजनीप्रबुद्धे प्रालेयमिश्रमकरन्दकरालकोशे पुष्पे समं निपतिता. अलय. अर्कांशुभिन्नमुकुलोदरसान्द्रगन्धससूचितानि कमलानि पतन्ति। (वसन्ततिलका)

The stanza describes a phenomenon which the morning presented. Some of the flowers in the garden had blown (प्रबुद्ध) at night Bees had settled on them In the morning these flowers fell on the ground and along with them the bees also Then the bees left those flowers and began to fall upon lotuses that were now opening प्रालेयेन हिमेन मिश्र य मकरन्द पुष्परस तेन कराला नतोन्नता कोशा येषा तानि In the morning dew fell on these flowers and became mixed with their juice or honey (मकरन्द) Their interiors (कोश), which with the honey were perfectly smooth and soft, were now rendered uneven (कराल) This adjective describes what actually happened and in a way furnishes an additional reason why the bees left the flowers Honey mixed with dew was of course not to the taste of the bees That was why they left अर्कस्य सूर्यस्य अंशुभि किरणै भिन्ना विकसिता ये मुकुला कलिका तेषाम् उदराणा सबधी य सान्द्र बहल गन्ध तेन ससूचितानि सम्यक् ज्ञापितानि The bees obviously were in a kind of trance as they settled on the night-blowing flowers That was why they allowed themselves to fall on the ground with them It was, therefore, necessary that something should suggest to them their next abode Rays of the sun had opened the buds (मुकुल —लम्) of lotuses A deep (सान्द्र) fragrance proceeded from their interior and it indicated to them lotuses as their next resting place. Note that पतन्ति used in the sense of गच्छन्ति, is transitive

8 Construe ·—जृम्भारम्भप्रविततदलोपान्तजालप्रविष्टै भानो हस्तै नृपतय इव स्पृश्यमाना (सन्त) विबुद्धा घनपरिमलस्तौकलक्ष्याङ्गरागा एते द्विरेफा स्त्रीभि सार्धं विकचनलिनीगर्भशय्या मुञ्चन्ति। (मन्दाक्रान्ता)

The king observes another phenomenon of the early morning and describes it in this stanza The description is characteristic and reveals his sensual mind Bees were leaving their bed of lotuses along with their mates They were awakened from their sleep by the rays of the sun that had penetrated the lotuses, even like things who also are roused by the sun's rays that enter their chambers The adjective जृम्भा प्रविष्टै· has a double meaning, as it goes with द्विरेफा and नृपतय With द्विरेफा

explain it as जृम्भाया विकसनस्य, कमलानामित्यर्थ, आरम्भेण प्रवितता विस्तृता ये दलाना कमलपत्राणाम् (petals) उपान्ता सन्निधिप्रदेशा अन्तराणि इति यावत् (intervals), ते एव जालानि गवाक्षा (latticed windows or lattices) तै प्रविष्टा तै As the lotuses began to bloom in the morning, the intervals between their petals grew wider and wider (प्रवितत् extended, p p from प्र + वि + तन् तनोति–तनुते) and through these the sun's rays found entranee in them The intervals of the petals are fancied to be so many lattices, through which also rays of the sun penetrate into royal bed-chambers The bees sleeping in the interior of lotuses, being thus touched by the solar rays, were awakened (विबुद्धा) even like the kings Note that this comparison with monarchs is not quite to their credit For, it makes them lie in their beds till the rays of the sun wake them up But perhaps Duryodhana has in his mind kings of his own type! With नृपतय the adjective जृम्भा प्रविष्टै is to be explained as °दलैपान्ता इव जालानि etc That is, the lattices in the kings' chambers were like the intervals of petals etc घन सान्द्र य परिमल सभोग रात्रिविहार इत्यर्थ ('सभोग स्यात्परिमले' वैजयन्ती), तेन स्तोकलक्ष्य ईषद्दृश्य अङ्गराग विलेपन येषा ते The drones had dallied with their mates abundantly at night with the result that their unguent (which here must be supposed to be the pollen of lotuses with which their bodies were covered) was rubbed off and was only slighty visible For this sense of परिमल *vide* 'अथ परिमलजामवाप्य लक्ष्मीमवयवदीपितमण्डनाश्रियस्ता । वसतिमभिविहाय रम्यहावा' सुरपतिसूनुविलोभनाय जग्मु ॥' किरात० X 1 Some dissolve this compound as घन परिमल यस्य, ईदृश स्तोकलक्ष्यश्च अङ्गराग येषाम् whose unguent of dense fragrance was slightly visible (being of course rubbed off in dalliance) It is easy to see that the compound as it stands, would not easily yield this sense. Such sense requires the compound to be स्तोकलक्ष्यघनपरिमलाङ्गरागा· Besides in our interpretation the idea of nocturnal sports, which certainly must have been prominent in Duryodhana's mind is directly expressed द्विरेफ is a bee, so called because in his name *viz* भ्रमर, there are two रकारs (द्वौ रेफौ नाम्नि यस्य) विकचाया प्रफुल्लाया नलिन्या कमलसमूहस्य गर्भ एव शय्या ताम् To the drones the bed was supplied by the soft interior of lotuses. Note that नलिनी means a lotus plant as well as a collection of lotuses

(नलिनसघात) The figure of speech in this stanza is ससृष्टि or conjunction of उपमा and समासोक्ति The first half contains a simple उपमा The second half is an instance of समासोक्ति, because the description of bees as we have it there, brings to our mind conduct of voluptuous lovers, who after their nightly dalliance, get up from their soft couches in the morning along with their beloveds

पर्युपास्यमाना (परि + उप + आस् आस्ते) surrounded, waited upon सग्रामे साधु साग्रामिक useful in battle, military उपकल्पयितुम् in order to make ready पदस्य पश्चात् अनुपदम् close upon your heels, अतिशयित दिव्य रूप येन who surpassed a celestial form (in beauty) नकुलेन—This word is ambiguously used and it is on the two senses of this word that the following interesting sense is based. नकुल means an ichneumon This was the sense in which Bhānumatī used it The eternal hostility (शाश्वतिको विरोधः) between the ichneumon and the serpent is well known and every student of grammar is familar with it in अहिनकुलम् But नकुल of course was the name of the fourth Pāndava He was noted for his matchless beauty Duryodhana, not having heard this first sentence of Bhānumatī, naturally takes Nakula to refer to the Pāndava and his supicions are as naturally roused अवधार्य having understood (the significance of what Bhānumatī related) That's why they say शान्त पापम् etc J's stage direction अपवार्यात्मगतम् is evidently a misprint If the speech is अपवार्य, it cannot be आत्मगत अतिसतापेन उद्विग्न क्षुब्ध हृदय यस्या whose heart is agitated by extreme anguish अतिसतापावगृहीत means overwhelmed by extreme anguish किमपि मन्त्रयमाणा conversing on some topic लताजालेन अन्तर्हित concealed by the net work of creepers विश्रब्धालापम् confidential talk Compare 'पादपान्तर्हित एव विश्रब्धा तावदेना पश्यामि Ś 1 सखि अल etc This is the first sentence of the conversation between Bhānumatī and her companion that the king hears The poet skilfully introduces him at this stage so that he just misses the one important sentence, which would have been decisive किं नु—Suvadanā had referred to Bhānumatī's anguish Duryodhana could not understand what the cause of her anguish possibly was But he recollected that she had left him that morning rather unceremoniously, from which he said he had already guessed (समर्थित) that she was angry with

him He then proceeded to apostrophize her and tell her he was no proper object (अविषय) for her resentment

9 Construe:—प्रमादात् मया कण्ठे भुजलतापाशं शिथिलीकृत किम् अद्य निद्राच्छेदविवर्तनेषु (मया) अभिमुख न सभाविता असि (किम्), स्वप्ने त्वया अहम् अन्यस्त्रीजनसकथालघु लक्षित (किम्)। (हे) प्रिये, परिजनोपालम्भयोग्ये मयि क दोष पश्यसि (शार्दूलविक्रीडितम्)

In the manner of a voluptuous lover such as he is, Duryodhana in this stanza is trying to guess the possible cause of his beloved's anger towards him That she is angry he already has concluded from her conduct in the morning भुज . किम् was the noose of my creeperlike arms rendered loose i e. did I fail in embracing you closely? भुजलता may also be taken to refer to Bhānumatī's arms The word लता would favour such construction Campare st 21 below This means Did I render loose your fast embrace of me by the neck? There is a subtle distinction between the two interpretations The first implies that it was Duryodhana who took the active initiatives in the matter of the embrace, while according to the second it is the lady who does so Sankrit poets tell us that the latter is hardly the case The first interpretation would therefore appear better निद्राया च्छेदा भङ्गा तेषु विवर्तनानि पार्श्वपरिवर्तनानि तेषु at (the time of) your rollings during interruptions of sleep अभिमुखं यथा तथा संभाविता honoured by turning my head towards you. It appears as Bhānumatī turned on her sides during interruptions of her sleep, Duryodhana always pleased her by turning his face towards her अन्येन स्त्रीजनेन सकथा मिथ संभाषण तेन लघु क्षुद्रता प्राप्त debased by private conversations with another woman (or with other woman-folk) स्वप्ने—The force of this is as follows Duryodhana says he is so devoted to his wife that the possibility of her ever detecting him engaged in private talk with another woman in her waking moment is out of question. For, he never does so She has perhaps seen him thus engaged in her dream and has consquently grown angry परिजनवद् स्वदास इव उपालम्भस्य भर्त्सनस्य योग्ये Duryodhana means he stands to Bhānumatī in the capacity of a servant If he be guilty of any lapse, she can take him to task for it Why, instead of doing so, should she grow angry with him? The reading किं दोषम् for क दोषम् is evidently some

scribe's slip of the pen Compare for the idea 'कमपराधलवं मयि पश्यसि त्यजसि मानिनि दासजनं यत ।' V iv 24 अथवा introduces another point of view Duryodhana now looks at the matter from a different standpoint.

10 Construe—अस्मदुपाश्रयैकचित्ता इय प्रेमनिबद्धमत्सरेण मनसा अतिवल्लभत्वात् मम अपराधलेश स्वयम् उत्प्रेक्ष्य नियत कुपिता । (औपच्छन्दसिक)

वयम् उपाश्रय यस्य, ईदृशम् एकम् अविभक्तम् अनन्यविषयमित्यर्थ चित्तं यस्या whose sole or undivided heart has us for its support i e rests on us प्रेम्णा निबद्ध जनित मत्सर यस्मिन् Bhānumatī was with single-hearted devotion attached to Duryodhana and her intense affection naturally made her jealous We prefer to take अतिवल्लभत्वात् with स्वयमुत्प्रेक्ष्य rather than with कुपिता अतिवल्लभत्व was the cause why she herself fancied a slight lapse on Duryodhana's part and this *viz.* अपराधलेशोत्प्रेक्षा made her angry When we love a person most we expect him to be ideal We are, therefore, often apt to consider certain actions of his as faulty, which in others we would never have considered to be so Ordinarily speaking this means that we imagine in him faults which really have no existence This is what has happened in the case of Bhānumatī, says Duryodhana For similar idea compare 'कुपिता न तु कोपकारण सकृदप्यात्मगत स्मराम्यहम् । प्रभुता रमणेषु योषिता न हि भावस्खलितान्यपेक्षते ॥' V iv 12 Note the king begins speaking of himself in the plural (अस्मदुपा॰) but reverts to the singular (ममापराध॰) in the same stanza This is careless writing

[illegible] is somewhat confusing, grammatically Explain it as अतिशय सजात अस्य तद् अतिशयितम् that in which there is some excellence, excellent, surpassing अतिशयित च दिव्यं च तद् रूपम्, तद् विद्यते अस्य (by the addition of the possessive suffix इन्) स अतिशयितदिव्यरूपी तस्य who possesses excellent celestial beauty. Or अतिशयित दिव्य दिव्यरूपमित्यर्थ तदतिशायितदिव्यम्, तादृश च तद् विद्यते अस्य तस्य who possesses beauty that excels celestial (beauty) The latter would be more in accordance with अतिशयितदिव्यरूपेण नकुलेन of the preceding page, though the former looks more natural Both the ways are open to objection in so far as they go against the grammatical rule which says that no affix showing possession should be added to a Karmadhāraya if its sense could be had by the use of a Bahuvrihi 'न कर्मधारयान्मत्वर्थीयो बहुव्रीहिश्चेत [illegible] ।'. Here the same

sense could be obtained, if we had अतिशायितदिव्य रूप यस्य तस्य अतिशयितदिव्यरूपस्य The possessive इन् is, therefore, unnecessary But this rule is not strictly followed by poets Vide Me 11, R 47 Grammarians also do not consider this rule to be inviolable, as Patañjali himself has used the form असुब्वत in his Mahābhāsya उत्सुका and हृतहृदया have a double meaning उत्सुका (1) anxious, uneasy, (2) eager, love sick हृतहृदया (1) whose heart is taken away, who has lost it, who is perfectly unnerved or has lost all courage, (2) whose heart is captivated or attracted Bhānumatī uses these words in the first of the above senses, while Duryodhana understands them in the second He of course takes Nakula to refer to the fourth Pāndava His suspicions, therefore, are roused and they are further confirmed by Bhānumatī's two following sentences माद्रीसुते नकुले इत्यर्थ अनुरक्ता तया attached to the son of Mādri i e, Nakula Madrī was the younger wife of Pāndu, being the princess of Madra and sister to Śalya, the Madra king By means of the charm placed at her disposal by Kuntī at Pāndu's words, she invoked the two Aśvins and obtained from them two sons, Nakula and Sahadeva, who were twin-born, Vide म भा आदिपर्व अ 133. विप्रलब्धा deceived वयम् is really used for अहम् Idiomatically we explain this by saying that the king being an important personage, speaks of himself in the plural Grammatically this is possible according to 'अस्मदो द्वयोश्च' पा 1 2 59 (एकत्वे द्वित्वे च विवक्षिते अस्मदो बहुवचन वा स्यात्। वय ब्रूम । पक्षे अह ब्रवीमि आवा ब्रूव इति वा। सि कौ) Further we may say that the plural in 'वयमेव विप्रलब्धा' shows disrespect instead of the usual respect Compare वय तत्त्वान्वेषात् हता.' Ś 1 23 and our note thereon सोत्प्रेक्षम् ironically उत्प्रेक्षा means an ironical comparison Duryodhana ironically compares what he said in st 10 above with what he feels now Of course his irony is turned against himself कुलटा an unchaste woman अटतीति अटा a wanderer कुलानाम् अटा a wanderer of families i e भिक्षार्थं व्यभिचारार्थं वा या गृहानटति (बालमनोरमा) The पररूपसन्धि (कुल + अटा) is bad according to the Vārtika 'शकन्ध्वादिषु पररूप वाच्यम्' Note that if we dissolved this as 'कुलात्कुलान्तरमटति' (Apte's Dictionary), we would get कुलाटी किं वक्ष्यसि—The idea is. You were so eloquently boasting of your wife's undivided affection for you But you know you have been all the while cuckolded by her What will you say now? You can't say anything. You are stunned dumb

with the shock एतदर्थमेव just for this purpose i e. because she was attached to Nakula and wanted to meet him विविक्त च तत् स्थान तस्मिन् अभिलाष longing for a solitary place पक्षपात special liking अविज्ञात बन्धक्या पुश्चल्या हृदयस्य सार तथ्याश येन who knew not the stuff of the harlot's heart बन्धकी is derived as बध्नाति मन पुरुषाणाम् असौ who captures the heart of men क्वापि परिभ्रान्त was deluded far away, in this that he imagined her to be otherwise मत्परिग्रहश्च असौ पांसुला च bane of my wife, disgraceful wife of mine The reading मत्परिग्रहपांसनि means 'O you who disgraced my acceptance (of you as wife)' परिग्रह means 'wife' as well as 'acceptance' Note पत्नीपरिजनादानमूलशापा परिग्रहा ' अमर and ' दूषकपासनौ ' त्रिकाण्डशेष

11. Construe —मम पुर तव तत् भीरुत्वम्, ईदृशानि साहसानि, अस्मद्वपुषि सा श्लाघा, विनयव्युत्क्रमेऽपि एष राग, जडमतौ मयि तच्च औदार्यम्, चापले कोऽपि (अय) पन्था, तस्मिन् ख्याते वितमसि कुले जन्म, एतत् कौलीनम्। (मन्दाक्रान्ता)

In this stanza Duryodhana is contrasting Bhānumatī's previous conduct, which was almost ideal, with her present (as he thinks) wanton behaviour The stanza is a good example of balanced style The first half of every line contains reference to previous conduct and the second half describes present behaviour तत् भीरुत्वम्—तत् in this and the following clauses has the sense of प्रसिद्ध or well-known साहसानि adventures, श्लाघा praise विनयस्य व्युत्क्रम अतिक्रम तस्मिन् for transgression of modesty (consisting in entertaining affection for Nakula) Duryodhana means to say Bhānumatī complimented him so much for his handsome person in his presence But really she was passionately (राग passion) in love with Nakula who possessed surpassing beauty of form औदार्यम् courtesy जडा मति यस्य dull-headed Duryodhana so styles himself because he could not find out how Bhānumatī was really inclined The adjective is proleptic. Not that he considered himself jadamati originally, but he is now proved to be so owing to Bhānumatī's conduct चापले कोऽपि पन्था unaccountable mode of wantonness Duryodhana could not by any means account for her conduct It was a perfect mystery to him विगत तम यस्मात् blemishless, pure A person of pure, blameless family is expected to be virtuous But Bhānumatī has given the lie direct to such expectation कौलीनम् scandalous

conduct This word is interesting from the sociological point of view Derived from कुलीन, which itself comes from कुल (कुलस्य अपत्यं कुलीनं । ' कुलात्ख ' पा 4 1 139 कुलीनस्य भाव कर्म वा कौलीनम् । ' हायनान्तयुवादिभ्योऽण् ' पा 5 1 230), कौलीन originally meant all that was connoted by high or noble birth But we find in society families which are considered to be high or noble, often have all sorts of scandals connected with them The word thus came to mean a scandal, then, scandalous conduct of which many a time members of these so-called noble families are guilty But if minutely scrutinised these scandals are found in many cases to be baseless, so that a fresh explanation of the word became available *viz* कौ पृथिव्या लीन भवति तत् कौलीनम् which falls on the ground as having no foundation Further, scandals are known to travel apace, as everybody in society takes a secret satanic pleasure in scandalising others or hearing them scandalised, though nobody of course will never confess to such pleasure कौलीन thus has a third explanation in कौ पृथिव्या लीन प्रसृत भवति • in these two cases कौलीन is an अलुक्समास कुले जनसमूहे भवम् or कुलात् जनसमूहादागतम् (proceeding from an assembly of people) is a fourth explanation Scandals generally take their birth in meetings where all kinds of people assemble. There they spare nobody It should be noted that these later explanations of कौलीन are really so many anachronisms For they are evidently based upon scandal as being the meaning of the word Read ' कौलीन स्यात्कुलीनत्वे युद्धे ' विश्व', ' स्यात् कौलीन लोकवादे युद्धे पश्वाहिपाक्षिणाम्, and ' कौलीन पशुभिर्युद्धे कुलीनत्वापवादयो ' धरणि' It should be noted that this long speech of Duryodhana and his two following speeches, though apparently so rash and thoughtless to us, because we know the truth regarding Bhānumatī's virtue, are so very natural For we must remember that a husband is generally very jealous of his wife's virtue and if once his suspicions are aroused, there are really no lengths to which he will not go. This what Bhatta Nārāyana is incidentally teaching us, when he represents Duryodhana ready to murder his wife

(**Page 38**) प्रवेष्टुमारब्धा (अहम्) I began to enter The use of आरब्धा deserves special note. It is an example of what is technically called कर्तरि क्त, or the use of the past *passive* participle termination त to signify an *active* sense. Such कर्तरि क्त is available in the case of roots implying motion, of intransitive

roots generally and of roots श्लिष् etc, according to 'गत्यर्थाकर्मकश्लिषशीङ्स्थासवसजनरुहजीर्यतिभ्यश्च' पा 3 4 72 (एभ्य कर्तरि क्त स्याद्भावकर्मणोश्च गङ्गा गत् गङ्गा प्राप्त। म्लान स। लक्ष्मीमाश्लिष्टो हरि। शेषमधिशयित। वैकुण्ठमधिष्ठित। शिवमुपासित। हरिदिनमुपोषित राममनुजात। गरुडमारूढ। विश्वमनुजीर्ण। पक्षे प्राप्ता गंगा तनत्यादि। सि कौ) But आरभ् does not fall within the province of this rule We have therefore to suppose that आरभ् is either गत्यर्थक by saying that कार्यमारभते= कार्यं कर्तुं गच्छति, or that it is intransitive by bluntly ignoring its transitive character (कर्मणोऽविवक्षितत्वात्) on the authority of 'धातोरर्थान्तरे वृत्तेर्धात्वर्थेनोपसंग्रहात्। प्रसिद्धेरविवक्षात कर्मिणोऽकर्मिका क्रिया॥' quoted in सि कौ on पा 7 1. 7 आरब्धा would then be active and mean 'I began' instead 'I was begun' which is its proper sense. A second way of accounting for this use is आरब्धम् आरम्भ, according to 'नपुसके भावे क्त' पा, 3 3 114

Then add the possessive suffix अच्, which causes no change in the original word आरब्धमस्ति अस्या (आरब्ध + अच् मत्वर्थीय) सा आरब्धा अशालीनत्वम् immodesty, boldness शालीन (modest. bashful, 'स्यादधृष्टे तु शालीन' अमर) is formed from शाला (room, home) by addition of the taddhita affix ख (ई), according to 'शालीनकौपीने अधृष्टाकार्ययो' पा 5 2 20 (शालाप्रवेशमर्हति शालीन अधृष्ट। सि कौ। अप्रागल्भ्यादन्यत्र गन्तुमशक्त शालामेव प्रवेष्टुमर्हति। तत्त्वबोधिनी).

12 Construe –(हे) पापहृदये, यस्मिन् (सखीजने त्वया) मत्सुरतोपभोग रहसि चिरप्रणयनिर्भरबद्धभावम् आवेदित, तत्रैव अस्मिन् सखीजने अद्य दुश्चरित निवेदयन्ती (त्वं) न ह्रीणासि (किम्)। (वसन्ततिलका)

A person generally feels ashamed if his evil deeds become known to his friends Who would then himself inform those friends of his sinful deeds? But Bhānumatī was apparently describing her shamful conduct without any compunction to her friends, to whom she had in great love and confidence previously communicated the most private things that passed between her and Duryodhana This appeared to Duryodhana to be the height of immodesty and shamelessness on her part The locative in यस्मिन् आवेदित and तत्र निवेदयन्ती deserves notice It is used for the dative and is idiomatic It signifies familiarity and confidence between the parties concerned. Thus त्वयि निवेदयामि, as distinguished from तुभ्यं निवेदयामि, shows that the

speaker has great confidence in and is closely familiar with, the person addressed चिर चिरकालमनुवर्तमान य प्रणय स्नेह तेन निर्भरं भृश सपूर्णमित्यर्थ बद्ध रचित आविष्कृत इति यावत् भाव निजचित्ताभिप्राय यस्मिन् कर्मणि यथा तथा in such a way as fully to disclose your heart owing to long-continued affection चिर भावम् is an adverb, which modifies आवेदित Bhānumatī had for long been on terms of affectionate friendship with Suvadanā She, therefore, fully laid her heart bare before her चिरप्रणय may also mean 'confidence of long standing' Note 'प्रणय प्रेम्णि विश्रम्भे' विश्व, also 'भाव सत्तास्वभावाभिप्रायचेष्टात्मजन्मसु' अमर तत्रैव = तस्मिन्नेव *i e* the friends referred to above as यस्मिन् अस्मिन् refers to the near presence of those friends ह्रीण is p p from ह्री—जिह्रेति to be ashamed, which also yields ह्रीत

(**Page 39**) सप्पगब्भपसारिअकरेण—This reading is better than सगव्व॰ It yields two Sanskrit renderings, सर्पगर्भप्रसारितकरेण and सप्रगल्भप्रसारितकरेण The former represents the meaning of Bhānumatī, the latter the sense in which Duryodhana understands it सर्प गर्भे यस्य, ईदृशश्च प्रसारितश्च करो यस्य whose hand held a serpent in it and was stretched out It appears the ichneumon held in his hand one of the hundred serpents he had killed when he stretched it out to remove Bhānumatī's breast-garment प्रगल्भेन प्रागल्भ्येनेत्यर्थ, भावप्रधानो निर्देश, सहित सप्रगल्भम्, सप्रगल्भ प्रसारित कर येन who boldly stretched out his hand The boldness on the part of Nakula was due to the knowledge that Bhānumatī loved him passionately This is of course Duryodhana's view परस्य वनिताया. अवस्कन्दने प्रधर्षणे प्रगल्भ तस्य audacious in outraging another's wife माद्रीसुतश्चासौ हतकश्च the accursed son of Mādrī *viz* Nakula. हत or हतक is a term of abuse It has descended into Marāthī in that characteristically feminine abuse 'मेल्या' Note 'प्रकाण्डाद्या प्रशंसायामाक्षेपे हतक स्मृत' हलायुध पापं शील यस्या of sinful or vicious character, who is habitually given to sin अनुशासनीया should be punished आर्यपुत्र son of the venerable one (*i e* the father-in-law). This is the usual epithet with which women address their husbands in Sanskrit See 'सर्वस्त्रीभि पतिर्वाच्य आर्यपुत्रेति यौवने' भरत प्रभाते वाद्यमानानि च मङ्गलद्योतकानि च यानि तूर्याणि तेषा रवेण मिश्र तेन blended with the sound of auspicious musical instruments played upon at dawn वारविलासिनीना जन समूह तस्य सगीत तस्य रवेण by the

sound of the songs of a group of courtezans It was customary in ancient India to wake a king up from his sleep by means of the sound of the singing of bards and courtezans and of musical instruments played upon outside his bed chamber वारविलासिनी is explained as वारस्य वृन्दस्य विलासिनी साधारणत्वात्, वारेण विलासिनीति वा who can be a wife by turn । वारे एकस्मिन् दिवसे इत्यर्थ विलासिनीति वा who can be had for a day सवितर्कम् conjecturingly, in a tone of conjecture The words प्रतिबोधितास्मि (I was awakened) set the king conjecturing Was it a dream that she had described? Perhaps it was But the words of her friend would clear the matter up (व्यक्तिर्भविष्यति lit manifestation or clear perception of facts will arise) अत्याहितम् calamitous अत्याहितम् *n* originally means a great calamity, danger or evil Explain the word as अतीव आधीयते मनसि which one very much takes to one's heart; or as अत्यन्तमाधीयते तन्निवारणार्थं मनो दीयते यस्मिन् which one tries very much to avoid Then secondarily it signifies that which causes calamity, calamitous, dangerous अपह्रियताम् be taken far away, so that it will have no effect on us आहुतिभि हुत or हुता आहुतय यत्र । आहिताग्न्यादित्वात्परनिपात sacrificed with oblations Suvadanā suggests a plunge into the Ganges and other holy rivers, the blessing of Brāhmaṇas and oblations to fire as remedies to counteract the dream अल विकल्पेन away with or enough of, doubt अलम् and कृतम् in this sense govern the instrumental अन्यथैव सभावित (स्वप्नदर्शनवर्णन तस्या इत्यर्थ) I construed it quite otherwise *i, e* misunderstood it completely

13 Construe -दिष्ट्या अहम् अर्धश्रुतविप्रलम्भजनितक्रोधात् (तस्या सकाश) नो गत, दिष्ट्या अर्धकथने मया रुषा किंचित् परुष (तस्यै) नो व्याहृतम्, दिष्ट्या विमूढहृदय मा प्रत्याययितुम् (इव) कथा अन्त गता दिष्ट्या जगत् मिथ्या दूषितया अनया विरहित न जातम् । । (शार्दूलविक्रीडितम्)

Having come to know that it was merely a dream that Bhānumatī was recounting, Duryodhana now congratulates himself on not having done anything rashly in anger दिष्ट्या is an indeclinable which expresses good fortune (शुभम्), happiness or joy Note 'दिष्ट्या स्यान्मङ्गलादिषु' and सुखे दिष्ट्योपजोष' वैजयन्ती, 'दिष्ट्या शमुपजोष चेत्यानन्दे' अमर अर्धेन असमग्रेणेत्यर्थ श्रुतेन श्रवणेन (नपुसके भावे क्त) अर्थात् तस्या स्वप्नवृत्तान्तस्य, य विप्रलम्भ भ्रान्ति तेन जनित क्रोध, तस्मात् तमवलम्ब्येत्यर्थ in anger roused by delusion due to (her

account) being (only) half heard क्रोधात्=क्रोधमालम्ब्य, according to the वार्तिक 'ल्यब्लोपे कर्मण्यधिकरणे च' (प्रासादात्प्रेक्षते। आसनात्प्रेक्षते। प्रासादमारुह्य आसने उपवेश्य प्रेक्षते इत्यर्थः। सि कौ), which means that when the sense of an absolutive is suppressed in a sentence, the object of the absolutive, or the place where the action takes place, is put in the ablative case. नो as well as न is a negative particle कथनस्य अर्धम् अर्धकथनम् तस्मिन् when she had half related her story, in the middle of her narrative अर्धम् *n* is compounded with a word in the genitive expressive of the whole and is placed first according to 'अर्धं नपुंसकम्' पा 2 2 2 *e g* अर्धं पिप्पल्या अर्धपिप्पली, but ग्रामस्य अर्धं ग्रामार्धं परुषम् harsh विमूढं हृदयं यस्य whose mind was infatuated or had gone astray मा प्रत्याययितुं कथा अस्तं गता the story reached its close,(as it were) to convince me (of Bhānumatī's virtue) As कथा is inanimate and cannot be credited with any conscious intention, we must supply इव after प्रत्याययितुम् and make the line an instance of गम्योत्प्रेक्षा The idea is if for some reason the story had remained unfinished, Duryodhana would have continued under the same delusion Another way of construing the line is (भानुमती) मां प्रत्याययितुं कथान्तं (कथाया अन्तं) गता Bhānumatī finished her story to convince me (as it were) मिथ्या दूषिता (सुप्सुप्समास) falsely accused Note the grim suggestion in the last line Duryodhana had accused his wife falsely and was about to send her to her account. Fortunately he did not do so

(**Page 50**) प्रशस्त (*p p* from शस् शसति to praise with प्र) praiseworthy, auspicious, auguring well अत्र नास्ति—This speech is printed by the editions द and ज as that of सखी and चेटी, with the addition of the stage-direction (अन्योन्यमवलोक्य। अपवार्य) This is really absurd and must evidently be a misprint. The tenor of the speech shows that it belongs to Suvadanā Grill's edition prints the stage direction correctly, as we have in our text, and rightly assigns the speech to सखी अन्योन्यमवलोकयत·— When Bhānumatī asked her friend to tell her definitely what part of the dream foreboded evil and what was auspicious, she really did not know how to procceed. She thereupon exchanged significant glances with Taralikā, whom she then informed of her determination to acquaint Bhānumatī with the naked truth

(**Page 41**) स्तोकमपि even a little अलीकं कथयन्ती—This is an admirable sentiment that Suvadanā expresses To flatter a friend into some false belief, especially in a matter of vital importance to him, is the greatest disservice one can do him It speaks volumes for Suvadanā's sincere friendship that she realises this स इदानीम्—A very fine generalisation of which even Kālidāsa would have been proud इदानीम् is more or less for वाक्यालंकार हितम् beneficial For similar idea read 'न हि प्रियं प्रवक्तुमिच्छन्ति मृषा हितैषिणः ॥' Ki 1 2 'स किंसखा साधु न शास्ति योऽधिपं हिताच्च यः संशृणुते स किंप्रभुः' Ibid 1 5 अशुभस्य निवेदनं निवेदकं सूचकमित्यर्थः proclaiming evil The slaughter of hundred serpents suggested of course the murder of the hundred Kauravas and the removal of the breast garment indicated the inflicting of widowhood on Bhānumatī Observe that here there appears to be a reference to the custom which forbade widows from wearing the bodice, a custom which unfortunately prevails even now to great extent द्विजातीनां जनः समूहः तस्मै प्रतिग्रहः दानं तेन by means of gift to a multitude of Brāhmaṇas प्रतिग्रह means a gift, properly made as well as the acceptance of such gift Note 'प्रतिग्रहः स्वीकरणे सैन्यपृष्ठे पतद्ग्रहे। योग्येभ्यो विधिवद्देये तद्ग्रहे च ग्रहान्तरे' मेदिनी द्विजाति includes Brāhmaṇas as well as Kṣatriyas and Vaiśyas, for all the three are entitled to a second birth (जाति) in the form of the sacred initiation (उपनयनम्) But here Brāhmaṇas alone are meant, because pratigraha or the right of receiving gifts is a special prerogative of the Brāhmaṇas Read 'मातुर्यदग्रे जायन्ते द्वितीयं मौञ्जिबन्धनात्। ब्राह्मणक्षत्रियविशस्तस्मादेते द्विजाः स्मृताः ॥' याज्ञवल्क्य I 3. 'इज्याध्ययनदानानि वैश्यस्य क्षत्रियस्य च। प्रतिग्रहोऽधिको विप्रे याजनाध्यापने तथा ॥' Ibid 118 अन्तर्यताम् let it be averted It is *third pers sing.* of the imperative of अन्तरयति, which is a denominative from अन्तर दंष्ट्रिण of a boar. Boar is अप्रस्तुत or irrelevant in the present case Reference to it is merely by way of an *obiter dictum* विचक्षते (वि + चक्ष्) इति विचक्षणाः those who possess discriminating powers; the wise, the learned आवितथम् the truth. Explain विगतं तथा सत्यं यस्मात् तद् वितथम्, न वितथमवितथम् The sentence shows influence of Kālidāsa's 'अवितथमाह प्रियंवदा।' Ś iii पन्नगानां सर्पाणां शतस्य वधः पन्नग is derived as पद्भ्यां न गच्छति असौ because the serpent does not seem to possess feet, or as पन्नं पतितं यथा तथा गच्छति one that creeps close to the ground अनिष्टम् इष्टविरुद्धं दुःखमित्यर्थः

उदर्के उत्तरकाले यस्य तत् having evil in the future Or अनिष्ट उदर्क यस्य whose future result is undesirable For, this double sense उदर्क vide 'उदर्क उत्तरे काले यच्च स्यात्फलमुत्तरम्' वैजयन्ती अनिष्टोदर्कम् (accusative singular) is predicative adjective, qualifying both पन्नगशतवध and स्तनांशुकापहरणम्, which are consideredas constituting one event, as indicated by the use of इति, and which then became the object of तर्कयामि Thus पन्नगशतवध स्तनांशुकापहरण चेति (एतद्) अनिष्टोदर्क तर्कयामि

14. Construe —शुभाशुभा स्वप्ना हि पर्यायेण दृश्यन्ते (इति) कामम्। इय शतसख्या पुन सानुज मा स्पृशतीव। (अनुष्टुभ्)

कामम् signifies admission even against one's desire 'अकामानुमतौ कामम्' अमर Duryodhana is no believer in dreams as indicators of future events either auspicious or inauspicious Yet he grants *sometimes* such suggestive dreams are dreamt पर्याय means an occasion, or turn or regular order 'पर्यायोऽवसरे क्रमे' अमर पर्यायेण is often used adverbially in the sense of (1) occasionally, now and then, sometimes, (2) in some regular order, alternately The first meaning is here applicable and the word पर्यायेण is very important Duryodhana admits that *now and then* good and bad dreams are seen Observe the force of 'now and then' It means generally dreams are neither good nor bad, perfectly without any significance whatsoever But *occasionally* they suggest good or bad future Even this admission of *occasional* suggestiveness of dreams is made by Duryodhana much against his will. Thus dreams being generally without any significance and suggestive only occasionally, this particular dream may be of no significance for aught Duryodhana knows But (पुन) the number hundred is ominous It seems to point to Duryodhana and his brothers, who were hundred in number Such is the meaning of the stanza The reading प्रायेण for पर्यायेण looks very much suspicious as being a deliberate emendation of the original under the mistaken idea that पर्यायेण means 'alternately' alone and that this sense will not do in the present case, as good and bad dreams are *not*, as experience shows, seen alternately

वामाक्षिस्पन्दन सूचयित्वा suggesting the throbbing of his left eye. This stage direction means the king has here to suggest

to the audience by proper gesticulations that his eye is throbbing The belief is that the throbbing of the left eye or the left arm forebodes ill to men and good to women and that of the right eye or the right arm good to men and ill to women Note ' दक्षिणमङ्ग पुस स्त्रियाश्च वाम शुभावहं स्फुरितम्। नीचोच्चमध्यमात्र फलति च गात्रोचित स्पन्द ॥' शार्ङ्गधरपद्धति St 2542 This belief is so ingrained in our nature that even though we may be convinced by experience that the throbbing means nothing, we yet become a little uneasy when it actually occurs A similar belief is found referred to in Shakespeare's *Othello* IV iii, where Desdemona says 'Mine eyes do itch, Both that bode weeping?' आवहन्ति produce, create. आ कथम्—Stanza 14 already reveals Duryodhana as being somewhat alarmed at Bhānumatī's dream Just then his left eye begins to throb and his heart becomes agitated But his haughty pride (अवष्टम्भ) rebels against this sign of weakness For omens like the throbbing of the eye etc can make the hearts of only the timid tremble with fear (भीरुजनाना हृदयानि प्रकम्पयन्तीति) Duryodhana cares them not (का गणना) गीत. expressed in verse अयमर्थ this view (which Duryodhana takes regarding dreams *viz*, their capability of frightening only the timid) अङ्गिरस् is a revered name in Sanskrit He is the author of several Rgvedic hymns and an oft quoted Smrti-writer But this celebrated sage evidently is not meant here अङ्गिरस् may metaphorically refer to Brhaspati, his son, who is reputed to be the founder of the atheist school of thinkers generally associated with the name of Cārvāka He can very well be credited with being the author of a stanza of this kind It may be remembered that the notorious stanza ' यावज्जीवेत्सुख जीवेदृण कृत्वा घृत पिबेत्। भस्मीभूतस्य देहस्य पुनरागमन कुत ॥' is ascribed to Brhaspati *Vide* सर्वदर्शनसग्रह चार्वाकदर्शन

15 Construe–ग्रहाणा चरित स्वप्न निमित्तानि उपयाचित (च) काकतालीय फलन्ति। प्राज्ञा तेभ्य न बिभ्यति। (अनुष्टुभ्)

ग्रहाणा चरितम् movements of planets The reading अनिमित्तानि unnecessarily restricts the remark of Angiras to evil omens only His idea is that all omens whether good or bad bear fruit by way of accident निमित्तानि includes both good and bad omens. Hence ' स्वप्नो निमित्तानि ' is preferred to ' स्वप्नोऽनिमित्तानि ' निमित्तानि omens, उपयाच्यते अनेन इति उपयाचितम् that with which

something is sought near (i e from a deity), a conditional offer (called नवस in Marāthī). Note 'यद्दीयते तु देवेभ्यो मनोराज्यस्य सिद्धये। उपयाचितक दिव्यदोहद तद्विदुर्बुधा ' हारावली The reading अनिमित्तौत्पातिकम् (उत्पात एव औत्पातिक, अनिमित्तानि च औत्पातिकाश्च तेषा समाहार) means evil omens and portents ' But portents are included under evil omens. This reading, therefore, is tautologus and should be rejected. काकतालीयम् (after the manner of the crow and palm) is here used adverbially in the sense of 'accidentally, by way of accident ' काकतालीय *adj* is formed from काकताल + छ (ईय) in the sense of इव, according to 'समासाच्च तद्विषयात् ' पा 5 3 106 The word is explained as 'काकागमनमिव तालपतनमिव काकतालम् । काकतालमिव काकतालीयम् ' महाभाष्य Vol II p 429 (Peterson) There are in all five explanations of the incidents connected with the kāka and the tāla, which give rise to the expression काकतालीय and the काकतालीयन्याय (1) A crow chanced to go to the foot of a palm tree At that very instant a palm-fruit fell on his head and killed him This was purely an accident So काकतालीय means accidental and काकतालीयम् *adv* or काकतालीयन्यायेन accidentally, without there being any relation of cause and effect between the two events. Note 'काक कश्चिदकस्मात्तालवृक्षस्य मूल गतस्तालफलपतनान्मृतः ' बालमनोरमा, 'काकस्यागमन यादृच्छिक तालस्य पतन च । तेन तालेन पतता काकस्य वध कृत ।' काशिका, 'आगच्छत काकस्य अकस्मात्तालफलपतनाद्यथा वध· तथैव ' तत्त्वबोधिनी (2) A crow came and perched on the palm tree. At that very moment the tree fell down This was an accident, for, nobody could say that the tree gave way under the weight of the crow *Vide* Nīlakaṇṭha quoted below (3) A crow alighted on the fruit of a palm tree, which instantly fell down, *Vide* Nīlakaṇṭha below Molesworth offers this same explanation. Says he, 'As the fruit of a Palmyra falling at the alighting upon it of a crow may appear to fall in *consequence*' (4) A crow chanced to go to a palm tree Immediately a fruit fell down and was torn open The crow feasted upon it This was certainly an accident See 'तथा च पतनदलित तालफल यथा काकेनोपभुक्तमेव रहोदर्शनक्षुभितहृदया तन्वी स्वेनोपभुक्ता इति तदर्थ ' कुवलयानन्द on 'यत्तया मेलन तत्र लाभो मे यश्च तद्रते । तदेतत्काकतालीयमवितर्कितसभवम् ' चन्द्रालोक (5) A person was clapping his hands As he was doing this, he chanced to capture between his palms a crow that was flying This was an accident certainly *Vide* Nīlakaṇṭha in his com-

mentary on म भा शान्तिपर्व अ 176 11 ' ताल करतलयो शब्दजनक: संयोग । तस्मिन् क्रियमाणे उत्पतन् काको दैवात्तत्र तालाभ्यामाक्रान्तोऽभूत्तदेतत्काकतालीयमित्युच्यते । काकस्पर्शसमकाल तालफलस्य तालवृक्षस्य वा पतने तदित्यन्ये । ' फलन्ति bear fruit We dream an inauspicious dream Something evil follows Angiras means that there is no necessary relation of cause and effect between these two occurrences. Probably the evil would have happened even if we had not dreamt the dream The same is the case with omens etc तेभ्य बिभ्यति–Roots implying 'fear' and 'protection from danger' govern the ablative of that from which the fear or danger proceeds, according to 'भीत्रार्थाना भयहेतु ' पा 1 4 25 (भयार्थाना त्राणार्थाना च प्रयोगे भयहेतुरपादानं स्यात् । चौराद्बिभेति । चौरात्त्रायते । भयहेतु किम् । अरण्ये बिभेति त्रायते वा । सि कौ)

(**Page 42**) स्त्रिया स्वभाव तस्मिन् सुलभाम् natural to a woman's nature सुलभ lit easy to obtain, easily found, hence, natural अलीकाश्च असौ आशङ्का च ताम् vain or false fear उदयगिरिशिखरेण आदौ अन्तरित निन्हुत पश्चाद्विमुक्त विसृष्ट रथवर यस्य whose best of chariots i.e whose excellent chariot was first screened and then allowed to pass on by the peak of the eastern mountain The idea is the sun's chariot was first behind the eastern mountain, but has now risen above it There is really no propriety in saying that the chariot was first screened. So the reading उदयगिरिशिखरान्तरविमुक्त० would appear to be better Explain this as ०शिखरान्तरेण (by the region of the peak) विमुक्त (allowed to rise up from itself) रथवर यस्य Or विमुक्त (left by having risen above it) ०शिखरान्तर येन स शिखरान्तरविमुक्त । आहिताग्न्यादित्वात्परनिपात । ईदृश रथवर यस्य उदयगिरि is a mountain, fancied to be situated in the east, from which the sun, moon etc were supposed to rise वि विशेषेण त्वरितमित्यर्थ गलित नष्ट य सन्ध्याराग सन्ध्यासम्बन्ध रक्तिमा तेन प्रसन्न प्रसादयुक्त स्वच्छमित्यर्थ दुरालोक च मण्डल यस्य whose orb has grown clear and difficult to gaze at owing to the morning ruddiness having fast slipped away The reading विगलत्सन्ध्याराग is better For we know from the following speech of Suvadanā that the sun's sandhyārāga had not completely left him It was meraly fast leaving him as he rose higher and higher,

(**Page 43**) शोषणित रोषणे निकषग्रावणि घृष्ट (polished on a touch-stone रोषण and रोषाण both mean a touch-stone)

यत्कनकपत्र तेन सदृशेन This refers to the yellowish red colour of the rays of the morning sun लताना जालस्य (a net-work) अन्तरे (interstices) आपतित य किरणनिवह रश्मिसमूह तेन पिञ्जरित (rendered tawny) भूमिभाग येन Note the एकदेशी अन्वय in ०किरणनिवहेन पिञ्जरित० पूरिता प्रतिज्ञा येन रिपुर्दुष्प्रेक्षणीय --The simile is grimly suggestive. It gives us a foretaste of what Bhīma would be like when he would fulfil his vow of desrtroying Duryodhana and smearing his body with his blood The reading रिपुदुष्प्रेक्षणीय appears to be merely a slip of the pen on the part of a scribe तत्समयस्ते पर्युपस्थातुम् it is therefore time for you to wait upon (the sun) लोहितानि कुसुमानि चन्दन च गर्भे यस्य having in it red flowers and sandal Red flowers are specially sacred to the sun Both अर्घ and अर्घ्यम् mean a respectful offering to a god or a venerable person. *Vide* Me. 4 and R 11 69 For, its usual ingredients read 'आप क्षीर कुशाग्र च दधि सर्पि सतण्डुलम्। यव सिद्धार्थकश्चैव अष्टाङ्गोऽर्घ प्रकीर्तित ॥' अर्घ्य further means materials of worship (अर्घ पूजाविधि ।'मूल्ये पूजाविधावर्घे' अमर । तदर्थं द्रव्यम् अर्घ्यम्। अर्घ + य according to 'पादार्घाभ्या च' पा 5 4 25) and in अर्घ्यभाजनम् below it has this sense सपर्या (from सपर्यति) worship 'पूजा नमस्यापचितिः सपर्यार्चार्हणा समा' अमर साधुतर exceedingly good, excellent The comparative termination तर shows excess merely. कथम्--Suvadanā is surprised to see the king arrive at this time. कृत -The past participle here is idiomatic and shows certainty. Grammatically it should be explained as an instance of आदिकर्मणि क्त Suvadanā knows the king would surely violate her friend's vow The idiom has descended into Marāṭhī, in which the sentence could be rendered as 'अरेरे! केलाच या प्रियसखीच्या व्रताचा भंग राजानें'

(**Page 44**) अम्बरमेव महासर तस्मिन् एक केवल ('एके मुख्यान्यकेवला' अमर) सहस्रपत्रं कमल तत्सबुद्धि The sun is the only lotus in the great lake of the sky There is no other rival for him. This compound as well as the two following are good examples of परम्परितरूपक The identification of the sky with great lake makes possible the identification of the sun with the lotus. पूर्वदिशा एव वधू तस्या मुखमण्डलस्य कुङ्कुमविशेषक (saffron mark). This suggests the sun yet possesses some ruddy glow about him. सकलभुवनमेव अङ्गन (courtyard) तस्य दीपक कुशलश्वासौ परिणामश्च (happy

consequence), स अस्ति अस्य कुशलपरिणामि is thus open to the same objection as we noticed in the case of अतिशयितदिव्यरूपिण The explanation कुशलं परिणमते तच्छीलम् will not do For, where could ताच्छील्य or habitualness come in here ? The dream has to turn out either auspicious or inauspicious *only once* There is no scope for ताच्छील्य स्पर्शसुखमभिनीय gesticulating pleasure Note the propriety of अभिनीय The man who acts the part of Duryodhana receives no pleasure really at the touch of the hand of 'Bhānumatī' For, he knows 'she' is also a man like himself Yet to the audience he has to show by proper gesticulation that he felt the thrill Note also when Duryodhana handed over to Bhānumatī the arghyapātra, his hand naturally did not touch hers But now flowers only are being given So the two hands came in contact with each other पातयति makes fall At the thrill of Bhānumatī's touch, Duryodhana's passion was roused He therefore wanted to cut short her saparyā and in order to achieve this threw the sacred flowers on the ground अनिपुण unskilled एवंविधे सेवावकाशे on such occasions of service *viz.* properly handing over flowers etc अनुशासने to (inflict) punishment

16 Construe --परिजनपथवर्तिनि "अत्र धवलदीर्घापाङ्गससर्पि चक्षु विकिर । सभ्रमेण किम् । (हे) देवि, स्मितमधुरम् उदारम् उच्चै (च) माम् आलप । मम पाण्यो अञ्जलि त्वा सेवितुं प्रभवति । (मालिनी)

Duryodhana is apparently asking his queen to punish him in conformity with his last sentence But the mode of punishment proposed is calculated to excite his passion the more and immediately involve Bhānumatī in his sacrilegous desire for amorous sports at the time परिजनस्य पन्था परिजनपथ , तस्मिन् वर्तितुं शीलं यस्य who habitually stand (to you) in the position of a servant. पथिन् becomes पथ at the end of a compound according to 'ऋक्पूरब्धूः पथामानक्षे' पा 5 - 4 74 धवलं दीर्घं च यद् अपाङ्गं तत् संसर्पितु (strictly the infinitive of सृप् is सप्तुम् or सर्प्तुम् But these forms are hardly met with सर्पितुम्, however, occurs in the म भा) शील यस्य accustomed to move towards the white extensive corner विकिर scatter; cast This means Duryodhana invites his queen to cast at him side-long glances, which are well-known as excitants of passion Compare; 'यो हठं प्रतिनिषेद्धुमुदस्त, चुम्बवा प्रियतमस्य

कटाक्ष । स प्रतोद इव तस्य विशेषात्प्रेरक किमपि हन्त बभूव ॥' quoted by जयरथ as an instance of विषम It should be noted that the description of the corner of the eye as white is somewhat peculiar The corners of the eyes of beautiful women are described to be red naturally Note Rs 5 14, Ku 5 74 The forms ०वर्तिनि and ०ससर्पि are obtained by the addition of the krt affix णिनि (इन्) in the sense of 'in the habit of,' according to 'सुप्यजातौ णिनिस्ताच्छील्ये' पा 3 2 78 (अजात्यर्थे सुपि धातोर्णिनि स्यात् ताच्छील्ये द्योत्ये । उष्णभोजी शीतभोजी । अजातौ किम् । ब्राह्मणानामन्त्रयिता । ताच्छील्ये किम् । उष्ण भुङ्क्ते कदाचित् । सि कौ) One also looks askance at somebody with whom one is angry स्मितेन मधुर यथा तथा sweet owing to smiles उदारम् *adv* in a lovely way उच्च loudly Loud talk resorted to when speaking to person who has committed some fault In पाण्यो अञ्जलि पाण्यो superfluous अञ्जलि means the cavity formed by folding the hands together प्रभवति is able *i e* is ever ready

(**Page 45**) अभ्यनुज्ञाताया permitted Note the delightfully courteous way in which Bhānumatī speaks Only with Duryodhana's permission she would practise her religious observance She is afraid Duryodhana is sure to stand in the way of her piety and hence the request श्रुत विस्तर येन who has heard the details तत् = तस्मात् therefore एवम् thus *i e* by observing the vow प्रकृत्या सुकुमारम् naturally delicate आत्मानम् means body 'कलेवरे प्रयत्ने च स्वभावे परमात्मनि । स्वान्ते वृतौ मनीषायामात्मान कवयो विदु ' शाश्वत अल खेदयितुम् enough of, no use, fatiguing अलम् in this sense has evidently been used with a prohibitive force But Bhatta Nārāyana seems to have forgotten that अलम् and खलु expressive of prohibition, are used with a gerund, according to 'अलखल्वो प्रतिषेधयो प्राचा क्त्वा' पा 3 4 18 (प्रतिषेधार्थयोरलखल्वोरुपपदयो क्त्वा स्यात् । अल दत्वा । पीत्वा खलु । सि कौ) अल खेदयितुम् must, therefore, be put down as grammatical blunder There is another way of explaining the sentence तत् नियमाचरणमित्यर्थ खेदयितुम् अल समर्थम् । (नियमाचरणेन ते शरीर खिन्न स्यात् । अतो नैव करणीय तदिति भाव ।) that (observance of vow) is sufficient or enough to fatigue your body (Therefore you must not do it) But this is hardly the poet's meaning The sense given to तत् is hardly natural

17 Construe —यदि (त्वम्) एव क्लाम्यसि, (तर्हि) व्याप्तदिशा प्रकम्पितभुवा न अक्षौहिणीना किं फलम् , द्रोणेन किम्, अङ्गराजविशिखै किम् । (हे) भीरु, त्व मे भ्रातृशतस्य भुजवनच्छायासुखोपास्थिता दुर्योधनकेसरीन्द्रगृहिणी (असि) । तव किं शङ्कास्पदम् । (शार्दूलविक्रीडितम्)

Bhānumatī pleaded fear as the reason why she should be allowed to go through her pious observance ‘ At this Duryodhana's pride was roused What was the use of huge army he had under him, or what purpose was served by keeping renowned warriors like Droṇa and Karṇa in his employ, if his wife entertained fear from the enemies ? Duryodhona's hundred brothers were ready to minister to her comforts She should have no cause for anxiety, wife of a proud monarch as she was ! क्लाम्यसि become depressed, pine away व्याप्ता दिशा याभि that have occupied all quarters प्रकम्पिता भू याभि that have made the earth tremble (under their tread) Poets often describe the earth as trembling when armies march The adjectives may also suggest that Duryodhana's armies were a terror to the world These two adjectives refer to the huge strength of the army. विशिष्टा (peculiar *i e* very sharp) शिखा अग्र (tip) यस्य स विशिख arrow भुज एव वन तस्य छाया तस्मिन् सुख यथा तथा उपास्थिता residing in happiness in the shade of the forest of arms The wife of a lordly lion (दुर्योधन एव केसरीन्द्र तस्य गृहिणी) naturally resides in the forest shade शङ्काया आस्पदम् object of fear

(Page 46) न खलु—Compare Draupadī's words in Act I before stanza 18 किन्तु नन्दामि but I take delight in the fulfilment (सपत्ति) of the heart's desires of my noble lord himself Bhānumatī points out to Duryodhana that her pious vow is meant for fulfilling his own ambitions and he should therefore grant her the necessary permission एतान्वत एव–In a spirit of voluptuous gallantry Duryodhana completely turns the tables on her by remarking that his ambitions extend not beyond sporting at will with her

18 Construe —प्रेमाबद्धस्तिमितनयनापीयमानाब्जशोभ लज्जायोगाद् अविशदकथं मन्दमन्दस्मित वा नियममुषितालक्तकाङ्काधर वा ते वक्त्रेन्दु पातुम् इच्छा (मे सदैव वर्तते) । (अत) पर किं नु दुर्योधनस्य असुलभम् (अस्ति) । (मन्दाक्रान्ता)

प्रेम्णा आबद्धे खचिते (packed with full of) अत एव स्तिमिते अचञ्चले (steady) ये नयने ताभ्यां करणभूताभ्यां पीयमाना अधरीक्रियमाणा (swallowed, eclipsed, outdone) अब्जस्य कमलस्य शोभा येन तं (वक्त्रेन्दुम्) Bhānumatī's eyes were packed with love and were consequently steady They therefore, seemed to excel a lotus in loveliness अविशदा कथा यस्य which (face) was talking indistinctly मन्दमन्द (very gentle) स्मित यस्मिन् नियमेन मुषित अपहृत (robbed) अलक्तकाङ्क यस्य, ईदृश अधर यस्मिन्' Ordinarily Bhānumatī used to paint her lower lip with the *alaktata* dye But now she had foregone that luxury as she was observing a vow From the point of view of a voluptuary, such as Duryodhana was, there was special charm in engaging her in amorous sports when she was bent upon something totally different वक्त्रेन्दु पातुम् is the usual Sanskrit mode of expressing the simple idea of kissing परम् अपरम् वक्त्रेन्दुपानादन्यदित्यर्थ, किं नु किं नाम दुर्योधनस्य असुलभ दुर्योधनेन सुखेन लब्धु न शक्यम्। वक्त्रेन्दुपानमेव केवलमसुलभम् भानुमतीच्छाधीनत्वात्तस्य। दुर्योधनस्य तत्प्राप्त्यर्थं च न तया नियमादिकार्याचरणमावश्यकमित्यर्थ। Bhānumatī has above referred to Duryodhana's ambitions for the fulfilment of which she wants to observe her vow Duryodhana points out to her there is possibly (नु) nothing in the world, which it is not easy for him to obtain and for which the observance of a vow by Bhānumatī may become necessary His position and power guarantee to him the fulfilment of all his desires as far as worldly matters are concerned But there is one thing which he longs for and which is not to him so sulabha *viz* भानुमतीवक्त्रेन्दुपान, for that depends on Bhānumatī's pleasure In that all his ambition is centred If, therefore, Bhānumatī takes delight in his manoratha-sampatti, she must see that he gets this heart's desire of his. And surely for ensuring him such manoratha-sampatti, observance of a pious vow is by no means necessary! Such is the trend of Duryodhana's argument in the last line. For the idea that to a lover his beloved's kiss etc are dependent on her own sweet will, read ' अभवदीय हि नैव किंचिन्मत्सम्बद्धम्। अथवास्त्येवास्यापि जनस्य क्वचित्प्रभुत्वम्। अशक्य हि मदिच्छया विना सरस्वतीमुखग्रहणोच्छेषणीकृतो दशनच्छद एष चुम्बयितुम्। अम्बुजासनास्तनतटोपभुक्तमुरस्थल चेदमालिङ्गयितुम्।' दशकुमार p 96 (our edition) We may, if we like, split the line as पातु वाञ्छा अपरम् असुलभम् etc The sense is just the same. For परम् and अपरम् both mean the same thing

There are, however, two other ways of construing the line (2) ते परमसुलभम् अत्यन्त सुलभमित्यर्थ वक्त्रेन्दु पातु दुर्योधनस्य किं नु वाञ्छा why indeed, does Duryodhana long to drink your moon-like face which is to him so easily obtainable? Longing for an object not easily attainable can be understood But Bhānumatī being Duryodhana's wife, her face he can drink at any time he pleases The intense longing he feels for this drink, looks therefore, unreasonable It can, however, be understood if we remember that Duryodhana has no other ambition in life except to sport with his beloved (एतावन्त एव etc) It is thus natural he should eagerly look up to that one object of his life This explanation is clumsy and expresses the main idea only indirectly Besides it is absolutely incompatible with the high sense of chivalary with which Duryodhana regards his wife To consider her as a kind of chattel more or less, which he can enjoy at any time he pleases, well, such an idea a gallant lover will hardly entertain What then of expressing it in so many words in her presence? (3) परम् असुलभ ते वक्त्रेन्दु पातु दुर्योधनस्य कि नु वाञ्छा Why, indeed has Duryodhana a longing to drink your moonlike face, which is so exceedingly difficult to attain? Here परम् असुलभम् is स्वभावस्थिति-सूचक विशेषण and has no bearing on the topic under discussion Only a man of rare good fortune can hope to be blessed with a wife of Bhāunmatī's beauty This is purely a compliment to her The question is Why does Duryodhana long to drink his wife's face? The answer as before is He has no other ambition in his life Out of these three interpretations the best is of course the first, which is also the most natural The next in order is the third (4) A fourth explanation is supplied by J's reading न for नु परम् अतिशयेन असुलभ ते वक्त्रेन्दु पातु दुर्योधनस्य वाञ्छा किम्। अपि तु वाञ्छा सदैव वर्तत एव। यत एतावन्त एव। Have I not a longing to drink your face? Most assuredly I have it always Because that's the only object I live for!

19 Construe,—दिक्षु व्यूढाङ्घ्रिपाङ्ग अन्तरिक्षे तृणजटिलचलत्पांशुदण्ड:, पथिषु झाकारी शर्कराल, विटपिना स्कन्धकाषै सधूम, प्रासादाना निकुञ्जेषु अभिनव जलदोद्गारगम्भीरधीर चण्डारम्भ समीर परिदिश वहति। भीरु, सम्भ्रमेण किम्। (स्रग्धरा)

The stanza describes the violent stormy wind, whose sound has just been heard from behind the curtain and frightened at

which the queen throws herself in Duryodhana's arms The description refers to different aspects of the wind as seen in different places व्यूढानि इतस्ततो विकीर्णानि अङ्घ्रिपाणां वृक्षाणां अङ्गानि शाखा येन by whom branches of trees are scattered away This refers to the activities of the winds in the various quarters (दिक्षु) in general व्यूढ p p from वि + वह् वहति to throw or toss about अङ्घ्रिभि पिबति असौ अङ्घ्रिप which takes in water by means of its feet *viz* the roots, a tree तृणे जटिल व्याप्त चलश्च पांसूनां दण्ड यस्मिन् which is attended by moving column (दण्ड) of dust bristling (जटिल) with a straw This refers to the hurricane as observed in the sky A huge column of dust, whirling round and round and intermixed with straw was raised in the air This is called वावटळ in Marāthī झाकार विद्यते अस्य creating a hissing horse noise झाकार is an onomatopoetic word शर्करा सन्ति अस्य स शर्कराल (शर्करा + लच् मत्वर्थीय.) charged with particles of sand Note that the adjective tells us by-the-bye that sand was scattered on the roads in the poet's days शर्कराल is apparently formed by the poet according to 'सिध्मादिभ्यश्च' पा 5 2 97 (लज्वा स्यात् मत्वर्थे । सिध्मल सिध्मवान्) But unfortunately शर्करा is not included in the सिध्मादि class, which must therefore rather unjustifiably be considered to be an आकृतिगण, which means a class of words, which by no means is exhaustive and of which only a few specimens are given so that other words may also be added to it Other explanations are शर्कराभि अलते शोभते इति, शर्करा लाति गृह्णाति इति वा But surely these could not have been intended by the poet विटप शाखाविस्तार अस्य अस्तीति विटपी वृक्ष । विटपिनां स्कन्धानां कार्षे अन्योन्यघर्षणे सधूम धूमेन सहित This apparently refers to the aspect of wind in the woods So वनषु should be supplied before विटपिनाम् Stems of trees rubbed against one another with the result that smoke was produced, which formed a characteristic of this wind प्रासादानां निकुञ्जेषु in the arbours or bowers of palaces. अभिनव नूतन य जलद मेघ तस्य उद्गार इव गर्जितमिव गम्भीर (deep) धीरश्च (grave). As the wind blew through arbours of palaces, it produced a sound which was deep and grave like the thunder of a fresh cloud Note in the case of this adjective समीर metaphorically stands for समीरशब्द चण्ड भयकर आरम्भ यस्य terrible in its activity सम्यग् ईर्ते गच्छति, ईरयति प्रेरयति वा स समीर wind दिशि दिशि इति परिदिशम् in every direction This is an अव्ययीभाव compound in the sense of

वीप्सा or repetition, which is one of the senses of यथा संभ्रम. excitement

(Page 47) महाराज प्रासादम् May Your Majesty enter this palace on the (artificial) mountain of wood It appears in the Bālodyāna an artificial mountain of wood was constructed on which stood a building called दारुपर्वतप्रासाद Suvadanā requests Duryodhana to betake himself to this prāsāda along with Bhānumatī in order to escape from the ravages of the stormy wind J reads 'महाराज आरोहीअदु एद दारुपव्व अपासादम्' and translates 'महाराज, आरुह्यतामेतदारुपर्वतप्रासादम्' This is an incorrect translation of the original Prākrta For प्रासाद, though both masculine and neuter in Prākrta, is masculine in Sanskrit The correct translation would be 'आरुह्यतामेष दारुपर्वतप्रासाद' But J's reading is not good प्रासादारोहण ordinarily means going to its terrace and this is certainly not what Suvadanā means She means प्रासादप्रवेश or entrance into its inner apartments for shelter Further, the stage direction 'प्रवेश रूपयित्वा' also points to 'प्रविशतु' as the correct reading प्रासादारोहण may, however, be defended by saying that it means climbing up the mountain of wood with a view to enter the palace But this meaning is certainly a bit far fetched उद्वेगकारीं causing anxiety, oppressive उत्थितं यत्परुष रज तेन कलुषीकृते नयने येन which causes distress to the eyes with the rough dust that has risen उन्मूलिता उत्क्षिप्ता (uprooted) ये तरुवरा महान्तस्तरव इत्यर्थ तेषा शब्देन वित्रस्ता विशेषेण भीता (greatly frightened) अत एव मन्दुराया (from the stable 'वाजिशाला तु मन्दुरा' अमर) परिभ्रष्टा इतस्तत पलायिता ये वल्लभा उत्कृष्टा तुरगमा अश्वा तै पर्याकुलीकृता व्याकुलतां नीता (thrown into disorder) जनपद्धतय लोकमार्गा (thoroughfares) येन The violent hurricane uprooted tress Their terrible crash frightened the excellent horses in the royal stable and they bolted off from it As they began to run away in great fright here and there, the throughfares were thrown into disorder It must be noted that this description of the hurricane as well as the one given by Duryodhana in st 19 appears more imaginary than real How could Duryodhana and Suvadanā observe the things they describe from the Bālodyāna? This garden, judging from what the poet describes therein as having happened, must have been more or less a secluded place far away from the gaze of the public वल्लभ *m.* means a horse of good breed, a horse that is

possessed of good signs, hence an excellent horse. In the compound वल्लभतुरंगम वल्लभ, which is a word having a qualified sense, expresses the qualification only *viz* of good breed, excellent वल्लभ *adj* may also mean beloved, favourite, but the above sense which tells us why the horses were beloved is more pertinent 'कुलीनाश्वे च वल्लभ' 'विश्व, वल्लभो दयितेऽध्यक्षे सल्लक्षणतुरगमे' मेदिनी उपकरोति इति उपकारि benefactor वातानां समूह वात्या hurricane, whirlwind, tempestuous wind वात्याया चक्रम् The addition of चक्रम् to वात्या is really superfluous As it is, the word may refer to the circular motion of the stormy wind यस्य is idiomatically equal to यद् अस्य अयत्नेन (without any efforts on my part) परित्यक्तो नियमो यया अस्मन्मनोरथ —Lovers are often described as hankering after a spontaneous embrace from their beloveds, which is generally found to be param asulabham and which when obtained pleases them exceedingly Compare "त्वामासाद्य स्तनितसमये मानयिष्यन्ति सिद्धा सोत्कम्पानि प्रियसहचरीसंभ्रमालिङ्गितानि ॥ Me प्रक्षिप्त St after 21

20. Construe —भ्रुकुटि न न्यस्ता, लोचने बाष्पसलिलैर्न आच्छादिते आननम् अन्यत न नीतम्। स्पृशन् अह सशपथ न वारित, (किन्तु) तन्व्या भयवशात् आलिङ्गित मग्नपयोधरम् आबद्धम्। अस्या नियमस्य भङ्क्ता अय भीषणमरुत् मम वयस्य न (किम्)। (शार्दूलविक्रीडितम्)

The things which Duryodhana here describes as not having been done by Bhānumatī, are exactly the things which poets tell us women practise at the time of priya-samāgama But this is only the negative side of the picture The positive side is supplied by the third line Now the kind of embrace described here is not generally effected by women on their own initiative When, therefore Bhānumatī did this and did not do the other things, it was natural Duryodhana should be immensely pleased and should ask, by way of a question of appeal, in more or less a triumphant vein, whether the terrible wind which broke her vow, was not really a friend of his भ्रुकुटि a frown Duryodhana expected her to put on a frown of anger when he proceeded to stop her religious observance बाष्पसलिलै —Tears were expected to arise from a sense of sorrow at having to give up her piety नीतम्—This was to avoid a kiss स्पृशन् of course means आलिंगन् सशपथम् (with oaths or adjurations) शपामि जीवितेनैव ते, शप्तोसि गोब्राह्मणदैवतै यदि स्पृशसि मामित्याकारकै शपथै सहितम् मग्नौ (plunged as it

were in my chest) पयोधरौ यस्मिन् कर्मणि यथा तथा This indicates close embrace The last line contains the author's favourite device of a Kāku or question of appeal As the first three lines explain the reasons why the wind is called a friend, the stanza is an instance of काव्यलिङ्ग, defined as 'हेतोर्वाक्यपदार्थतत्वे काव्यलिङ्ग निगद्यते' S D X 63 The last line is also explained as अयं भीषणमरुत् न, (किन्तु) मम वयस्य this is not terrible wind, (but is) my friend This makes the sentence an instance of अपह्नुति The previous explanation is, however, to be preferred, because the Kāku is favourite with Bhatta Nārāyana and with it the sense becomes more emphatic कामेन स्वेच्छया चार आचरणम् freedom to indulge in, freedom of action as regards

21 Construe :—(हे) घनोरु, पदानि शनै शनै कुरु। अयि (प्रिये) परिवेपिनीं गति विमुञ्च। सुतनु, मम उरस्थल बाहुलतोपरिबन्धन गाढ निपीडय। (द्रुतविलम्बितम्)

In this stanza the chief point to be noted is the exact propriety of the metre (द्रुतविलम्बित) to convey the sense As we read the lines slowly, we get the idea of some one of trembling gait being slowly led by another step by step owing to the force of the metre alone घनोरु is voc of घनोरु (घनौ उरू यस्या सा) whose thighs are solid or plump Note that the word ऊरु *m* 'a thigh' coming at the end of a feminine compound becomes ऊरू when the first member of the compound is an upamāna, or a standard of comparison, *e g* रम्भोरू according to 'ऊरूत्तरपदादौपम्ये' पा 4 1 61 (उपमानवाचिपूर्वपदमूरूत्तरपद यत्प्राति पदिक तस्मादूङ्स्यात् करभोरू । सि का) This rule is also applicable to cases where the word ऊरु is preceded in a compound not by a standard of comparison, but by the words सहित, शफ, लक्षण, वाम *and others*, according to 'सहितशफलक्षणवामादेश्च' पा 4 1 70 (अनौपम्यार्थं सूत्रम्। सहितोरू इत्यादि) Now the case of घनोरू falls under neither of these rules So the compound should really be घनोरू, which would yield the vocative घनोरो But owing to the presence of the word आदि in 'सहित वामदेश्च' words like पीवर, वर घन etc are considered to be covered by the latter rule परिवेप प्रकम्प विद्यते अस्या सा परिवेपिनी trembling, staggering सुतनु is again a grammatically difficult compound तनु *f* and तनू *f* are both words for 'a body' सुष्ठु तनू यस्या सा would yield for the vocative

सुतनो On the other hand सुष्ठु तनू यस्या सा gives सुतनूके for the rule is that the affix क is added to Bahuvrīhi compounds when the last member is a feminine noun ending in ई or ऊ, or a noun ending in ऋ, according to 'नद्यृतश्च' पा. 5 4 153 (नद्युत्तरपदादृदन्तोत्तरपदाच्च बहुव्रीहे कप् स्यात्) Uuder these circumstances we should dissolve the compound in the latter way and avoid the क by having recourse to the maxim 'समासान्तविधेरनित्यत्वम्' For the use of सुतनु vide Ś vii 24, V i 10, Māl 3 26 उरस्थलम् though strictly meaning region of the chest, means just उर स्थल is added practically स्वार्थे Compare जघनस्थल st 23 below बाहुलते लतासदृशौ बाहू उपरिबन्धन यस्मिन् कर्मणि यथा तथा so as to make your (slender) creeper-like arms the upper bandage or legature Bhānumatī is invited closely (नि) to embrace Duryodhana's chest so as to make her arms its upper bandage How can this be done? In an ordinary embrace, the arms go behind the chest i e at the back Then they cannot be referred to as उपरिबन्धन with the reference to उर Are we to suppose that Duryodhana asks his wife to hug him from behind? They now are ascending the wooden mountain and this supposition appears not impossible

(**Page 49**) अलब्ध अवकाश येन that has found no scope सवृतत्वात् गर्भगृहस्य the inner chamber being well closed उन्मृष्ट रेणुनिकर रज समूह यस्मात् from which the collection of dust (which had gathered there owing to the wind) is wiped off The adjective is used proleptically First, the dust is to be rubbed off and then the eyes to be opened उत्पातभूत समीरण portentous wind उत्पात is any disturbance in nature (which portends evil) Note वराहमिहिर's बृहत्संहिता 46 1 'प्रकृतेरन्यत्वमुत्पात' आरोहस्य सभ्रमेन त्वरया नि सहम् असमर्थम् powerless owing to the hurry of ascent आसनार्थं कृता वेदी raised round intended to serve as a seat अनल्पमेवापकृतम् has caused you no small i e great harm indeed

22. Construe —तनुरपि रेणु (अस्या) नेत्रयो आयतत्वात् महतीं बाधा विधत्ते। अल्पोऽपि उत्कम्प पीनस्तनभरितम् उर क्षिप्तहार दुनोति । मन्देऽपि याते पृथुजघनभरात् अस्या वेपथु वर्धते। मृगाक्ष्या अवयवैर्दत्तहस्ता वात्या (अस्या) सुचिर खेदं करोति। (स्रग्धरा)

The idea in this stanza is exceedingly poetic Bhānumatī is suffering from the effects of the hurricane rather too long

(सुचिरम्) But it is nobody else's fault Her own limbs have turned treacherous and are helping the hurricane Though the amount of dust, which has found entrance in her eyes is small (तनु), it causes great torment (बाधा), because the field of its activity *viz* the eyes, is expansive (आयत) The dust moves all over her eyes and causes greater pain to her than would have been the case if she had been blessed with less wide eyes. Note that नेत्रयोरायतत्व is a point of beauty in women Duryodhana is really flattering his beloved by referring to points of beauty in her person and representing them as having conspired with her enemy, the vātyā, in order to increase her pangs Her tremor was slight But it pains her bosom (उर) the more because it was weighted with her plump breasts भर सजात अस्य तद् भरितम्। तारकादिभ्य इतच् । पीनाभ्या पुष्टाभ्या स्तनाभ्या भरितम् क्षिप्त हार यस्मिन् कर्मणि यथा तथा This is an exceedingly realistic adverb As her heart trembled the necklace, rolling on her breasts, was tossed up Note the second line is defective It does not express the intended sense clearly What is meant is अल्पेऽपि उत्कम्प पीनस्तनभरितत्वात् उर क्षिप्तहार नितरा दुनोति मन्देऽपि याते though her gait is slow यातम् which is really a *p p* is used in the sense of a noun *viz* यानम् according to 'नपुंसके भावे क्त' पा 3. 3 114 (क्लीबत्वविशिष्टे भावे कालसामान्ये क्त स्यात् । जल्पितम् । शयितम् । हसितम् । सि कौ) पृथुन जघनस्य नितम्बस्येत्यर्थ भरान् owing to the heaviness of her big buttocks. Note that जघन, though meaning a different part of the body, is often used as being synonymous with नितम्ब 'पश्चान्नितम्ब स्त्रीकट्या क्लीब तु जघन पुर' अमर वेपथु tremor मृग इव अक्षिणी यस्या सा मृगाक्षी whose eyes are like a deer *i. e* like the eyes of a deer मृग in such cases metaphorically stands for मृगाक्षिणी Note that अक्षिन् and सक्थिन् (a thigh), when meaning parts of the body, become अक्ष and सक्थ respectively at the end of Bahuvrīhi compounds, according to 'बहुव्रीहौ सक्थ्यक्ष्णो स्वाङ्गात्षच्' पा 5 4 113 । स्वाङ्गवाचिसक्थ्यन्ताद्बहुव्रीहे षच् स्यात् । दीर्घे सक्थिनी यस्य स दीर्घसक्थ । जलजाक्षी । स्वाङ्गात् किम् । दीर्घसक्थि शकटम् । स्थूलाक्षा वेणुयष्टि । सि कौ) The compound is also dissolved as मृगाक्षी इव अक्षिणी यस्या सा मृगाक्षी It will be noted here that the first member of the compound *viz* मृगाक्षिणा loses its second member *viz* अक्षिन्. Otherwise the compound would read मृगाक्ष्यक्षी Such compounds are

fromed according to the वार्तिक ' सप्तम्युपमानपूर्वपदस्य बहुव्रीहिरुत्तरपदलोपश्च ' on 'अनेकमन्यपदार्थे' पा 2 2 34 This Vārtika is not found in the सि कौ The महाभाष्य comments on it as follows 'सप्तमीपूर्वपदस्य उपमानपूर्वस्य च बहुव्रीहिर्वक्तव्य उत्तरपदस्य च लोपो वक्तव्य । कण्ठेस्थ कालोऽस्य कण्ठेकाल । उष्ट्रमुखमिव मुखमस्य उष्ट्रमुख । खरमुख ' दत्त हस्त यस्या सा to which a (helping) hand is given Note that this is a सापेक्ष compound, since अवयवे is construed with दत्त alone It may be noted that Duryodhana begins his speech by addressing Bhānumatī Compare ' भवति ' But in the stanza he refers to her as अस्या This is indicative of careless writing

न आस्तीर्णम् (*p p* from स्तॄ स्तृणाति–स्तृणीते to cover) आस्तरणम् (नपुसके भावे क्त) आच्छादनमित्यर्थ यस्य तत् which has no covering Or न आस्तीर्णम् अनास्तीर्णम् uncovered (with a carpet or cushion etc)

23 Construe —(हे) करभोरु, पवनाकुलितांशुकान्तम् (अत एव) त्वद्दृष्टिहारि मम उरुयुग्म लोलांशुकस्य (अत एव) मम लोचनबान्धवस्य तव जघनस्थलस्य चिरम् अध्यासितु पर्याप्तमेव । (वसततिलका)

करभ इव ऊरू यस्या सा करभोरू तत्सबुद्धौ For, the change of ऊरु to ऊरू *vide* above pp 106-107 करभ is the outer edge of the hand from the wrist to the root of the little finger (' मणिबन्धादाकनिष्ठ करस्य करभो बहि ' अमर) and the resemblance between this and the things lies in their softness, their fleshiness and their gracefully tapering shape So that करभोरू means a woman of soft, fleshy and gracefully tapering thighs करभ is sometimes in this connection explained as the trunk of an elephant See Ku i 36 and Bhattikāvya iv 17 पवनेन आकुलित स्वस्थानात् व्यस्त अशुकस्य अन्त यस्य तत् The skirt of the garment which covered his two thighs was disordered by the wind, so that they were in part exposed to view. That was why they proved so attractive to Bhānumatī's eyes (तव दृष्टिं हर्तुं शील यस्य) The same remark is applicable to the next set of adjectives *viz* लोलांशुकस्य (अत एव) मम लोचनबान्धवस्य (friend to my eyes *i e* pleasing them so much) मम उरुयुग्म तव जघनस्थलस्य अध्यासितु पर्याप्तमेव my two thighs are quite sufficient for your huge buttocks (जघन स्थलमिव, ' उपमित व्याघ्रादिभि सामान्यप्रयोगे ' पा 2 1 56 इत्यनेन समास , महत् विस्तीर्णं वा जघनमित्यर्थ) to rest upon The use of the infinitive अध्यासितुम् here is peculiar Distinction must be made between the use of पर्याप्त in the sense

of 'sufficient' and पर्याप्त in the sense of 'able' In the sense of 'sufficient' पर्याप्त cannot be used with an infinitive It must be used with a dative *e g* इद गृह मे निवासाय पर्याप्तम् If we use पर्याप्त (sufficient) with an infinitive we are sure to have one subject for the infinitive and another for the principal verb *e.g* इद गृह मे निवस्तु पर्याप्तमस्ति, where अहम् is the subject of the infinitive निवस्तुम् and गृह that of the verb अस्ति This is what has happened in the present case जघनस्थलम् is the subject of अध्यासितुम् and ऊरुयुग्मम् that of अस्ति (understood after पर्याप्तमेव) And because such use of पर्याप्त (sufficient) with an infinitive is not commonly met with in literature, we call the present occurrence peculiar If we substitute अध्यासनाय for अध्यासितुम्, the sentence becomes all right On the other hand पर्याप्त in the sense of 'able' always requires that the subject of the infinitive and of the verb should be the same *e g* पर्याप्तोऽहं परीक्षामुत्तरीतुम् And this is natural. For the idea of sufficiency is passive, that of ability active The latter suggests some other action on the part of the person of whose ability we speak, an action which he is *able* to perform Thus, the subject of the infinitive, and of the verb are the same Such is, however, not the case with the idea of sufficiency This distinction between पर्याप्त (sufficient) and पर्याप्त (able) appears to have been overlooked by previeus expounders of the play, who find fault with Bhaṭṭa Nārāyaṇa's sentence for what appears to us an incorrect reason It is stated that in Sanskrit the infinitive can be used only when its subject and that of the predicate are the same This rule is hardly correct It has apparently been deduced from 'समानकर्तृकेषु तुमुन्' पा 3 3 158 But the fact that the Sūtra is applicable only to roots having the sense of 'to wish' or 'to desire' is forgotten Apart from Kālidāsa's 'बाष्पस्तु न ददात्येना द्रष्टु चित्रगतामपि' Ś 6 22, which is admitted to be peculiar, such instances as 'अस्ति गृहे भोक्तुमन्नम्' 'अस्ति मे विभव प्रणिधानेन सर्वं परिज्ञातुम्' 'अवसरोऽयमात्मान प्रकाशयितुम्,' which are considered to be regular, give the lie direct to the above rule There are, however, two ways of making the present peculiar use of the infinitive look regular. (1) तव जघनस्थलस्य जघनस्थलेनेत्यर्थ । 'षष्ठी शेषे' पा 2 3 50 इत्यनेन तृतीयार्थे षष्ठी । ममोरुयुग्मम् अध्यासितु पर्याप्तमेव परि परिपूर्णतया आप्तमेव लब्धमेव your buttocks have already obtained, my thighs (for them) to sit

upon *i e* my thighs are theirs by right You must therefore come and take your seat on them (2) तव जघनस्थलस्य जघनस्थलमित्यर्थ । षष्ठी शेषे । अभ्यासितुम् आध्यासयितुम् आत्मनि उपवेशयितु ममोरुयुग्मम् पर्याप्त समर्थम् my thighs are able to make your buttocks take their seat on them *i e* are sufficient for them to sit upon Note अध्यासितुम् is here taken with a causal force It is अन्तर्भावितण्यर्थ (having the sense ot the causal lying concealed in it) Neither of these, we feel sure, was meant by the author

(**Page 50**) पटाक्षेपेण with a toss of the curtain A rule of dramaturgy says that no character may enter on or quit the stage unless some suggestion of it is conveyed to the audience 'नासूचितस्य पात्रस्य प्रवेशो निर्गमोऽपि वा' When, therefore, the poet finds it impossible to convey such previous suggestion, he generally makes the character enter with a toss of the curtain In such cases the character generally is in a state of excitement and finds it necessary to make sudden entrance Here the Kañcukī is evidently excited over the breaking of Duryodhana's chariot-flag (रथकेतनम्) and approaches his master to announce the ominous news He uses the words 'भग्न भग्नम्,' which being uttered in haste exactly after Duryodhana's ममोरुयुग्मम्,' naturally construe with them and produce a startling effect on the characters on the stage as well as on the audience, an effect which is further heightened by the Chamberlain's broken words भीमेन (by the dreadful, by Bhīma) and भवत Such situations where the words of a character newly entering on the stage are so uttered as to be capable of being construed with words of another character already on the stage so as to create a startling effect on the mind of the latter and of those near him, if any, are called पताकास्थानकs They are very effective from the dramatic point of view and have four varieties The present पताकास्थानक represents the third variety, as is suggests a future event *viz* the breaking of Duryodhana's thight by Bhīma Read for definitions etc नाट्यशास्त्र 11 29-33, सा द vi 45—49 Other good instances of पताकास्थानकs are supplied by the following 'राम —किमस्या न प्रेयो यदि परमसह्यस्तु विरह ॥ 38 ॥ (प्रविश्य) प्रतीहारी-देव उपस्थित ' U i , ' राक्षस —अपि नाम दुरात्मा चाणक्य-बटु –। (उपसृत्य) दौवारिक –जयतु । राक्षस —अतिसधातु शक्य स्यात् । दौवारिक –अमात्य ।' Mu. 4 सातङ्कम् in fear, in alarm व्यामोह infatuation.

24 Construe—भीमेन मरुता भवत रथकेतनं भग्नम् । (तच्च) किङ्किणीक्वाणबद्धाक्रन्दमिव क्षितौ पतितम् । (अनुष्टुभ्)

भग्नम् should be taken as a predicative adjective and there should be two sentences instead of one The construction भग्न रथकेतन पतितम् is tame किङ्किणीना क्वाणेन बद्ध आक्रन्द (loud cry) येन तथाभूतमिव As the flag fell down the bells attached to it jingled It thus appeared to gave out a loud cry of grief as it were The figure is उत्प्रेक्षा It should be noted that J takes even मरुता to be paronomastic (1) by the wind, (2) by the son of the wind. मरुता वायुपुत्रेण । 'आत्मा वै जायते पुत्र' इत्यभेदोपचाराद्वा तद्धितलोपाद्वा साधुतेत्य-वधेयम् ।'

बलवत्समीरण—Duryodhana takes the incident, though so awfully ominous, with perfect levity मुखरयति (मुखर करोति) prompts me to speak This is a denominative from मुखर पुरोहित was the domestic chaplain It was his business to perform for the king all his religious rites and to advise him in cases of difficulty Compare the part played by Duṣyanta's Purohita in Ś v प्रतीहारी (a doorkeeper) is defined by भरत as 'सन्धिविग्रहसद्धनाना-कार्यसमुत्थितम् । निवेदयन्ति कार्यं या प्रतीहार्यस्तु ता स्मृता ॥' नाट्यशास्त्र 14 44. प्रतिहार or प्रतीहार means both a door and a door-keeper अविद्यमान. प्रतिरथ यस्य who has no rival fighter, unrivalled warrior अमर्षिता (from अ + मृष्) unforgivingness, vindictiveness

25 Construe—मम आज्ञया दु शासने हस्ताकृष्टविलोलकेशवसना पाञ्चाली राजचक्रपुरत 'गौ गौ' इति व्याहृता । तस्मिन्नेव (समये) स गाण्डिव-धरो पृथानन्दन नासीत् किं नु । क्षत्रियवंशजस्य कृतिन यून तत् क्रोधास्पदं न किम् । (शार्दूलविक्रीडितम्)

हस्तेन आकृष्टम् अत एव विलोल केशवसन (केशा वसन च समाहृतानि) यस्या सा Being pulled by Duśśāsana's hands the hair and garment of Draupadī had become loose गौ गौ इति व्याहृता was addressed 'A cow, a cow' The wife is under the protection of the husband. To designate her to be helpless like a cow was, therefore, a greater insult to her husband than to her own self Arjuna was present at the time when this insult was inflicted upon Draupadī As a high-born young Kṣatriya, skilled in the use of arms (कृती), he should have resented it But he did not This

shows his incapacity and indicates what his present vow is worth Such is the argument of Duryodhana But Duryodhana conveniently forgets one fact *viz* on that occasion Arjuna's hands were tied down by the wager of Yudhisthira and there was no other alternative left for him except to suffer all the indignities silently गौ गौ इति—There is some discrepancy in Mahābhārata itself regarding this incident From the present stanza we gather Dussāsana addressed these words to Draupadī the in gambling hall after he had dragged her there by her hair and garment The Sabhāparva does not confirm this account According to it, when after the anudyūta the Pāndavas started for the forest, dressed in barks, Duśśasana ridiculed them in unstinted language and addressed the words 'गौ गौ' to Bhīmasena and not to Draupadī Note 'एवं ब्रुवाणमजिनैर्विवासितं दु शासनस्त (भीमसेन) परिनृत्यति स्म । मध्ये कुरूणां धर्मनिबद्धमार्गं गौर्गौरिति स्माह्वयन्मुक्तलज्ज ॥ 19.' अ 99 Later on in the Karnaparva ch 88 Bhīma refers to these words 'गौ गौ' as uttered by Duśśāsana, when he drinks the blood from his chest But the reference is general and there is no clue to find out whether Bhīma means these words were addressed by Duśśāsana to himself or to Draupadī On the other hand from the words that Bhīmasena addresses to Duryodhana in the Śalyaparva, after the latter has been laid low on the battlefield, we gather that it was Duryodhana himself who uttered these words with reference to Draupadī in the assembly and that even other people had joined him in this cry Read 'गौर्गौरिति पुरा मन्द द्रौपदीमेकवाससम् । यत्सभायां हसन्नस्मांस्तदा-वदसि दुर्मते । तस्यावहासस्य फलमद्य त्वं समवाप्नुहि ॥ 4 येऽस्मान्पुरा प्रनृत्यन्ति मूढा गौरिति गौरिति । तान्वयं प्रतिनृत्याम पुनर्गौरिति गौरिति ॥ 7' अ 60. Bhaṭṭa Nārāyana does well in representing the incident in the way he has done in this stanza For that is dramatically more effective. तस्मिन्नेव—We must supply समये after this and consider the line as one instance more of the poet's loose writing For such indefinite use of तस्मिन् compare Kālidāsa's 'क्रूरस्तस्मिन्नपि न सहते सगमं नौ कृतान्त ।' Me 110, where after तस्मिन् we have to supply the word आलेख्ये or चित्रे गाण्डिवधर is significant As the valiant wielder of the celebrated Gāṇḍīva bow, Arjuna should not have put up with that humiliation Another way is to supply राजचक्रे after तस्मिन् Was not Arjuna present in that assembly

of kings? A third is to accept J's reading तत्जयगाण्डिवधरो and take तस्मिन्नेव = तस्मिन् तु शासने एव even towards him Arjuna did not direct his strung bow This last explanation is extremely weak तस्मिन् तत धर, besides involving एकदेशी अन्वय, is bad Sanskrit यून क्षत्रियवशजस्य and कृतिन are all significant They show how improper Arjuna's silence on that occasion was तत्=दु शासनकर्म Note the last two lines contain the author's favourite device of Kāku, which greatly emphasises the impotency of the Pāndavas and of Arjuna especially, which Duryodhana wants to prove

(**Page 54**) असमाप्त . भरस्य अस्य—The genitive is here used for the instrumental उत्खन्न uprooted That Arjuna would not be able to fulfil his vow of killing Jayadratha before the sun-set was certain In that case Arjuna would commit suicide Yudhisthira would then kill himself *Vide* v 7 below निरावरण lit without a cover, hence that which has nothing to obstruct its play, unresisted, or, and that which is unconcealed, well-known

26 Construe—धर्मात्मज यमौ च प्रति कथैव नास्ति । वृकोदरकिरीटभूतोर्मध्ये एकोऽपि क विस्फुरितमण्डलचापचक्र सिन्धुराज बलेन अभिषेणयितु समर्थ । (वसन्ततिलका)

Duryodhana here is weighing the chances of the Pāndavas opposing Jayadratha on the battlefield and comes to the conclusion that none dares stand against him धर्मात्मज is Yudhisthira, being the son of Kuntī obtained through the favour of Dharma or Yama यमौ the twin-born *viz* Nakula and Sahadeva. कथैव नास्ति not even the talk can be entertained (with regard to these as being the possible adversaries that can quell Jayadratha) The idea is they are so weak in comparison with Sindhurāja विस्फुरितं मण्डल यस्य, एतादृश चापचक्र (चाप चक्रमिव) यस्य whose encircled bow shines in its orb Note that either मण्डल or चक्र is superfluous विस्फुरितचापचक्रम् would be better The adjective has reference to the dexterity with which Jayadratha used his bow in battle Arrows were discharged with such rapidity that his bow always appeared circular in form This is a common description in the Mahābhārata अभिषेणयितुम् *inf* from अभिषेणयति, which is a denominative from अभिसेना, formed

in the sense of सेनया अभियाति (advances with an army against), according to पा 3 1 25 ' यत्सेनयाभिगमनमरौ तदभिषेणनम् ' अमर.

गुरु कृताया प्रतिज्ञाया भार यस्य whose responsibility of the vow taken is heavy Observe the sound commonsense and sagacity that Bhānumatī's remark displays But Duryodhana heeds not the voice of his good angel *Quem deus perdere vult, prius dementat* It may be noted that the word कृत is superfluous गुरुप्रतिज्ञाभार is sufficient to express the idea intended

27 Construe –रेणुग्रस्तार्कभासा प्रचलदसिलतादन्तुराणा बलाना कोटय कोदण्डज्याकिणाङ्कै अगणितरिपुभि कङ्कटोन्मुक्तदेहै श्लिष्टान्योन्यातपत्रै सितकमलवनभ्रान्तिमुत्पादयाद्भि मे भ्रातृभि समरे आक्रान्ता (सत्य) दिशि दिशि सपतन्ति। (स्रग्धरा)

Duryodhana boasts of his strength in this stanza and thereby shows how absurd is the idea of Bhānumatī that the Pāṇdavas are an object of terror to him बलाना कोटय मे भ्रातृभि समरे आक्रान्ता (सत्य) दिशि दिशि सपतन्ति crores of armies, being overpowered by my brothers in battle, fly away in every direction So valiant are my brothers ! Why need I fear the Pāṇḍavas then ? This means Duryodhana boasts of the valour of his brothers alone There is another way of construing the stanza मे भ्रातृभि आक्रान्ता अधिष्ठिता इत्यर्थ (commanded or led by my brothers) etc In the battle in every direction advance forcibly (सपतन्ति) crores of armies commanded by my brothers Duryodhana is here priding himself on the possession of vast armies as well as their valiant commanders *viz* his brothers This is distinctly preferable Lord of eleven akṣuhiṇī's, Duryodhana had every reason to be pronnd of his vast army Additional reason is supplied for this second interpretation by Duryodhana's sentiments in st 17 *supra* The only drawback is that आक्रान्ता in the sense of अधिष्ठिता is unusual. आक्रान्ता (trodden under feet), however, may metaphorically mean ' commanded ' For, the commander has absolute power over his men Is he not *at their head* ? This is really आक्रमण metaphorically ग्रस्त swallowed, shut out The huge amount of dust raised by the armies shut out the sun's light (भा) दन्तुर uneven bristling with कङ्कटै कवचै उन्मुक्ता परित्यक्ता देहा येषाम् Or उन्मुक्ता कङ्कटा यै आहिताग्न्यादित्वात्परनिपात, ईदृशा देहा येषाम् They were so confident of

their powers and defied (अगणित) their enemies so completely that they cared not to put on their armours even कङ्कटामुक्तदेहै means 'who have donned or put on their armours' आमुक्ता कङ्कटा येषु, आहिताग्न्यादित्वात्परनिपात ईदृशा देहा येषाम् श्लिष्टानि (closely touching) च तानि अन्योन्येषामातपत्राणि त करणभूतै Or श्लिष्टानि अन्योन्यातपत्राणि येषाम् अत एव सितकमल etc Their white umbrellas touched one another and presented the appearance, illusive of course, of a forest of white lotuses

28 Construe —यथा दु शासनस्य हृदयक्षतजाम्बुपाने गदया च दुर्योधनस्य ऊरुभगे तेजस्विना पाण्डवाना प्रतिज्ञा तथा समरमूर्धनि जयद्रथवधेऽपि (सा) ज्ञेया। (वसन्ततिलका)

पाण्डवानाम् refers to Bhīma His two vows had so far come to nought „ The same would be the fate of this vow of Arjuna That is Duryodhana's idea Instead of referring to Bhīma and Arjuna by name reference to them under the general epithet पाण्डवानाम् serves the purpose of showing that according to Duryodhana all of them were equally incapable हृदयस्य क्षतज रुधिर तदेव अम्बु तस्य पाने Note we have एकदेशी अन्वय between दु शासनस्य and हृदय० तेजस्विनाम् is ironical It really means exactly its opposite by what is called विपरीतलक्षणा समरमूर्धनि at the head of the battle, in the forefront of the fight It may also be construed with तेजस्विनाम् The sense then would be in the forefront of the fight the Pāndavas have no spirit. Their only spirit lies in bragging

जेतु शील यस्य स जेता, जेता एव जैत्र (जेतृ + अण् स्वार्थे) ever victorious मिथ्या या प्रतिज्ञा तया (जनित) यद् वैलक्ष्य लज्जा तेन सपादितम् brought about in shame at his vow having turned out false. अशस्त्रपूतम् unhallowed by weapon Death on the battlefield while fighting was considered to be sacred for a Ksatriya as it led to heaven

29 Construe –उद्घातक्वणितविलोलहेमघण्ट प्रालम्बद्विगुणितचामरप्रहास नियमितवल्गिताकुलाश्व शत्रूणा क्षपितमनोरथ अयं ते रथ सज्ज (वर्तते)। (प्रहर्षिणी)

उद्घातै क्वणिता विलोला हेमघण्टा यस्य whose oscillating golden bells jingle at every jolt or shock उद्घात (उद् + हन्) an upward shock, such as is received on uneven ground, a jolt प्रालम्बेन पुष्पदाम्ना द्विगुणित वर्धित चामराणा प्रहास श्वेतकान्ति यस्य A garland of

flowers, apparently white, was hanging from the top of the chariot It was also decked with white chowries The white refulgence of these chowries was heightened by the white lustre of the garland of flowers नियमित वल्गित येषाम्, एतादृशा· अत एव आकुला अश्वा यस्य whose horses were chafing at their trotting being checked The horses in their noble spirit wanted to run fast But they were being driven slowly They therefore chafed at the restraint thus put on them This adjective is very realistic शत्रूणा क्षपिता मनोरथा येन which puts an end to the enemies desires (of scoring victory over Duryodhana) This is a parapharse of जैत्रम् above

विकृत hideous, ugly हताना मानुषाणां मांसस्य भोजने in the course of feasting on etc The idea is while the demoness was replenishing her store, she was also filling her belly प्रतिपद्यते performs, achieves पर्याप्तं यथा स्यात्तथा भरित कोष्ठागारं यस्यं the store-room of which is filled to overflowing or to the brim शब्दायिष्ये I shall call out It is future of the denominative शब्दायते from शब्द तथाविध = विकृतवेष प्रत्यग्रहतानाम् of those who are newly or recently killed क्षणमात्र only for moment The idea is as he eats flesh and drinks the blood, his fatigue may for the time being quickly (लघु) vanish' The names रुधिरप्रिय and वसागन्धा are significant रुधिरमेव आसव (beverage) तेन मत्ता रणे समरभूमौ हिण्डनेन स्खलन्ति (faltering) गात्राणि यस्या सा' प्रभूतवसाया स्नेहेन चिकणम् oily or unctious owing to the greasiness of abundant fat कोष्णम् slightly warm अग्रमांसम् flesh about the heart बलवद् *adv* awfully, exceedingly हताना नरगजतुरङ्गमाणा शोणितवसयो समुद्र' तेन दु सचरे rendered difficult of passage owing to a sea of blood and fat of etc हिडिम्बा was the demoness whom Bhīma married after the Pāndavas had escaped from the house of lac घटोत्कच was their son He had been killed by Karna हस्तिन शिर कपाले स्चितम् collected in the skull of an elephant अग्रमांसमेव उपदश (the condiment) तम् सुगृहिणीत्वम् excellent housewifery सविधानम् command, bidding हताना मानुषाणा शोणितस्य नदी तस्या दर्शनेन प्रनष्टे बुभुक्षापिपासे यस्य While closely following Bhīma, Rudhirapriya will always be able to witness a stream of blood of men killed by him Such a sight will be enough to quench his hunger and thirst अस्माभि राक्षसै = मया राक्षसेन As Hidimbā gave this command to Rudhirapriya, he is naturally puffed up with his own importance and speaks of himself in the plural असि पत्रमिव तेन with a sharp sword प्रवेशक Interlude For definition *vide* Appendix A

4 Construe —अद्य (मम) पुर अय महाप्रलयमारुतक्षुभितपुष्करावर्तकप्रचण्डघनगर्जितप्रतिरवानुकारी श्रवणभैरव स्थगितरोदसीकन्दर अभूतपूर्व रव समरोदधे मुहु कुत (भवति) (पृथ्वी)

Asvatthāman hears a terrible uproar frequently (मुहु) proceeding from the battlefield in his front (पुर पुरस्तात् ममेत्यर्थ) He wonders what it was due to (कुत कस्मात् कारणादित्यर्थ) प्रलयकालानाश्च ते मारुताश्च, महान्तश्च (violent) ते प्रलयमारुताश्च, तै क्षुभिता (agitated) ये पुष्करावर्तका एतत्सञ्ज्ञका मेघविशषा इत्यर्थ तेषा प्रचण्ड घन (deep) च यद् गर्जित तस्य य प्रतिरव प्रतिशब्द (echo) तस्य अनुकरोति इति (imitating, resembling) At the time of world-destruction (प्रलीयते जगदत्र इति प्रलय । 'सवर्त प्रलय कल्प क्षय कल्पान्त इत्यपि' अमर) violent winds blow They agitate the huge clouds that appear at that time The clouds consequently give out a deep and dreadful thunder The noise that is proceeding from the battle-field resembles the echo of such thunder Then uproar is said to resemble the echo of the thunder and not the thunder itself, because the echo is generally louder than the original पुष्कर and आवर्त or आवर्तक along with सवर्त and द्रोण, are names of certain classes, whose characteristics are thus mentioned 'आवर्त विद्धि सवर्त पुष्कर द्रोणमम्बुदम् । आवर्तो निर्जलो मेघ सवर्तस्तु बहूदक । पुष्करो दुष्करजलो द्रोण सस्यकप्रपूरक' ।' quoted in वाचस्पत्य These four classes of clouds are different from other clouds called पुष्करावर्तका (पुष्कर जलम् आ सर्वत वर्तयन्ति क्षिपन्ति इत्यर्थ), which are supposed to have sprung from the wings of mountains cut by Indra and whose business it is to deluge the world at the time of its destruction and to extinguish the fire which burns it It is these Puskarāvartaka clouds that are referred to in this stanza and in st 8 below पुष्करावर्तक clouds are also sometimes referred to as पुष्कर, on the analogy of भीमसेन being called भीम Note 'शक्रेण पक्षा यच्छिन्ना पर्वताना महात्मनाम् । कामगाना प्रवृत्ताना प्रजाना शिवमिच्छता । पुष्करावर्तकास्तेन कारणनेह कीर्तिता । नाना रूपधराश्चैव महाघोरस्वनाश्च ते । कल्पान्तवृष्टे स्रष्टार सवर्ताग्निर्नियामका । वर्षन्ति युगान्तेषु तृतीयास्ते प्रकीर्तिता ।' ब्रह्माण्डपुराण अ 58 Some take the adjective महा in महाप्रलयमारुत as qualifying प्रलय This is both unnatural and incorrect Out of these kinds of प्रलय, नैमित्तिक, प्राकृतिक and आत्यन्तिक, महाप्रलय generally means the last *viz* आत्यन्तिक, which is the same as मोक्ष, and which is not attended by the usual disturabances in nature श्रवणयो कर्णयो , श्रवणे आकर्णने वा भैरव frightfull to the ear or to hear स्थगित व्याप्त रोदस्यो द्यावापृथिव्यो कन्दर येन which has filled the hollow between heaven and earth रोदसी *f*.

heaven and earth This word is always used in the dual पूर्वं भूत भूतपूर्व (सुप्सुपसमास), न भूतपूर्वं अभूतपूर्वं such as had never occurred before, unprecedented रव loud noise, uproar Mammata finds fault with use of this word here to designate loud uproar on the ground that रव usually means an insignificant noise such as the croaking of frogs (अत्र रवो मण्डूकादिषु प्रसिद्धो न तूक्तविषये सिंहनादे। K P vii p 365) This defect is called प्रसिद्धिहतत्व and consists in the use of a word to signify a sense which is other than the one in which the word is generally known We cannot however agree with Mammata here, as रव, to judge from its use in literature, is not मण्डूकादिषु प्रसिद्ध ' Numerous instances can be quoted to show that रव has been used in the sense of a loud noise

समुल्लङ्घ्य शिष्यप्रियताम्—This refers to the belief that in the great war Drona did not do his best out of love or fondness (प्रियता) for his pupils *viz* the Pāndavas

5 Construe —यद् दुर्योधनपक्षपातसदृशम्, यद् अस्त्रग्रहे युक्तम्, यद् रामात् लब्धसमस्तहेतिगुरुण वीर्यस्य साम्प्रतम्, यच्च लोके सर्वधनुष्मतामविपते रुष अनुरूपम्, तत् कर्म रिपुघस्मरेण मे तातेन नियत प्रारब्धम्। (शार्दूलविक्रीडितम्)

दुर्योधनस्य पक्ष तस्मिन् पात तस्य सदृशम् proper for his having ranged himself on the side of Duryodhana, for his espousal of Duryodhana's cause अस्त्रग्रहे युक्तम् proper for the acceptance or adoption of arms (as a profession) Brāhmaña as he was, अस्त्रग्रह was not in Drona's proper line But having once accepted arms, he was bound to acquit himself adequately That was what he was probably doing at present रामात्=परशुरामात् Note that this goes with लब्ध alone of the following compound, giving rise to what is called एकदेशी अन्वय हेति means a weapon or a missile ' रवेरर्चिश्च शस्त्रं च वह्निज्वाला च हेतय ' अमर The word is derived from हि to send or discharge, or from हन् to strike or kill The fact that Drona obtained his missiles from Parasurāma rendered his prowess mighty (गुरु) Note that Parasurāma was not a regular preceptor of Drona in the science of archery Nor, it would appear, had Drona intended arms to be his profession from the beginning What happened was this After Drona had married and had a son, he wanted to acquire some money,

naturally enough Learning that Parasurāma was giving away vast treasures to Brāhmaṇas, he approached him but found that he had given everything away and was about to retire into a forest Parasurāma, however, told Droṇa that he would either give him his body, which was then his only possession, or his missiles, Droṇa chose the latter This was how he obtained his missiles from Paraśurāma *Vide* म भा आदिपर्व अ 140 and 180 साम्प्रतम् *and* proper 'युक्ते द्वे साम्प्रतं स्थाने' अमर रिपूणां घस्मर the devourer of enemies *i e* who kills them in great number 'भक्षको घस्मरोऽद्मर' अमर घस्मर is derived from घस् 'to eat' by the addition of the affix क्मरच् (मर) in the sense of showing disposition (ताच्छील्य), according to 'सृघस्यद क्मरच्' पा 8 2 160 (सृमर । घस्मर । अद्मर)

सजलजलधरस्य प्रभया भासुरेण shining or resplendent with the splendour of a cloud filled with water But how can a sword be possessed of the splendour of a cloud? This is inherently impossible The expression figuratively (*i e* by the figure निदर्शना which is defined as 'अभवन् वस्तुसबन्ध उपमापरिकल्पक' K P) means therefore that the sword was possessed of a splendour similar to that of a cloud The comparison of a sword of excellent steell with a cloud for its dark colour is common Note that the dissolution of this compound, 'सजलजलधरस्य प्रभा इव प्रभा सजलजलधरप्रभा तया भासुरेण', offered by some is incorrect This is apparently given in accordance with the Vārtika 'सप्तम्युपमानपूर्वपदस्य etc' which is explained before But that Vārtika is applicable to Bahuvrīhis only and therefore this dissolution would not do सुख प्रग्रह यस्य स सुप्रग्रह easy to grasp कलधौतम् gold त्सरु handle 'त्सरु खड्गादिमुष्टौ स्यात्' अमर खड्गेन सशस्त्र असि, though looking tataulogous, is idiomatic Aśvatthāman was fired with an intense desire to witness his father displaying his proper valour He therefore could not wait for a chariot and wanted to go to the field just with his sword समर एव महोत्सव तस्य प्रमोद तेन निर्भर filled with joy at the great festival of battle निर्भर *adj* (नितरा भर यस्मिन्) extremely weighted with, filled with, full of निर्भर as an adjective has always this sense at the end of compounds निर्भर is also an adverb It then has the sense of भृशम् or अतिमात्रम् e g. निर्भरविकसितेऽपि कानने When we remember this two-fold use of निर्भर, we shall easily see that the dissolution समरमहोत्सवेन प्रमोद-

निभर यस्य (who is inspired with excessive joy at the great festival of battle), which gives an awkward व्यधिकरण बहुव्रीहि is absolutely unnecessary तातविक्रमदर्शने लालस लोलुभ तस्य longing to witness (the display of) my father's valour Here also the व्यधिकरण बहुव्रीहि dissolution तातविक्रमदर्शन लालसा उत्कटेच्छा यस्य should be systematically avoided as being unnatural and unnecessary For, honoured lexicons give लालस as an adjective 'लालसो लोलयाञ्चयो' हैम, 'लोलुपे लोलुभा लोलो लपटो लालसोऽपि च' वैजयन्ती अनिमित्तानि evil omens The negative particle अ has here the sense of अप्राशस्त्य or non-praiseworthiness or badness Note 'तत्सादृश्यमभावश्च तदन्यत्व तदल्पता। अप्राशस्त्य विरोधश्च नञर्थो षट् प्रकीर्तिता ॥' विस्मृत स्वामिकृत सत्कार यै, तथाभूताश्च अत एव लघु चेत येषाम् एतादृशाश्च who have forgotten the honour done to them by their master and have consequently rendered their hearts ungrateful or mean (लघु) Asvatthāman means to say that at least for the honour that their master always paid them, that they should not have taken to their heels It was only making a display of their mean or ungrateful hearts to do so अगणित कुलयशस् सदृश पराक्रमव्रत यै. These warriors came of families that had been noted for their traditional valour To fly away (अपक्रम् from the battle-field was therefore to disregard these family traditions It should be noted that these adjectives which qualify बलानाम् and which contain Asvatthāman's condemnation of the armies would appear to be more appropriate to the Army-Commanders than to the common soldiers The condemnation is directed more against the great warriors referred to in the following clause than against the rank and file कौरवसेना एव समुद्र तस्य या वेला कूल तस्या परिपालने महान्त महीधरा the great mountains to protect the coast-line or shore ('वेला काले च सीमायामब्धे कूलाविकारयो । अक्लिष्टमरणे रोगे ईश्वरस्य च भोजने' मेदिनी) of the sea in the form of the Kaurava army The idea in this compound, though clear, is somewhat involved The kings as commanders were expected to preserve the morale of the army To use a metaphor, they had to see that the sea of the army kept within its proper bounds Abandoning its proper duty of fighting by the army and its running away stand for the transgression of its proper bounds (वेलातिक्रम) by the sea The king had to take care that this did not happen. The metaphor is therefore ex-

tended and the kings are identified with great mountains that stand near the sea-shore and guard the coast Being thus surround by the mountains (kings) as it were, the sea (army) cannot transgress its proper bound The वेलापरिपालन thus consists in the mountains guarding it against being crossed by the sea Velā impliedly stands for the morale of the army This is the idea of the compound, which is an instance of परपरितरूपक But when these mountains themselves leave their places, it is no wonder if the sea trangresses the velā. Divorced from the metaphor this means that when warriors like Karna fly away, it is natural the rank and file should take to their heels Asvatthāman therefore rouses the spirit of these warriors and asks them not to commit the thoughtlessness (साहसम्) of abandoning the battle-field

6 Construe—यदि समरमपास्य मृत्योर्भय नास्ति, इति (एतस्मात् कारणात्) इत अन्यत (अन्यत्र) प्रयातु युक्तम् । अथ जन्तोर्मरणमवश्यमेव । किमिति यश मुधा मलिन कुरुध्वे । (पुष्पिताग्र)

The stanza contains a fine idea well calculated to cheer up the drooping spirits of the flying warriors and is very easy It may, however, serve as an instance of Bhatta Nārāyana's loose writing The poet began with यदि and should really have used तर्हि in the next clause But instead he uses इति यदि and इति hardly go well together It would appear the poet changed his mind after he had reached the end of the first line इति alone would have been sufficient For it shows cause Then again the use of अपास्य (gerund from अप + अस् अस्यति to abandon) is grammatically indefensible. In Sanskrit indeclinable past participles or gerunds are used to denote the prior of two actions that have the same agent, according to ' समानकर्तृकयो पूर्वकाले ' पा 3 4 12 (समानकर्तृकयोर्धात्वर्थयोः पूर्वकाले विद्यमानाद्धातो क्त्वा स्यात् । भुक्त्वा व्रजति । सि कौ) But here we find that the two actions denoted by अपास्य and अस्ति have two different agents *viz* नरपतय and भयम् The use of the gerund अपास्य here, therefore, constitutes a serious blunder of syntax It can only be removed by supplying some such word as स्थितानाम् after अपास्य (समरमपास्य स्थितानां भवताम्), so as to make two actions *viz* अपासना and स्थिति have the same agent *viz* नरपतय A similar loose use of the indeclinable occurs

again in v 30 d In this particular Bhatta Nārāyaṇa is in good company For Kālidāsa also has twice used such incorrect gerund *Vide* Ś ii 9 and V ii 10 Another way of defending Bhatta Nārāyaṇa is to suppose that bhayam itself is the agent of apāsya as well This would mean leaving the battlefield *i e* in places other than it, the fear of death exists not This is grammatically sound, but puts grammar above context By the use of apāsya Aśvatthāman is evidently referring to the flight of the kings, whom he is addressing this stanza The समरापासन that he intends then is नरपतिकर्तृक and not भयकर्तृक So this second way of accounting for the use of gerund must be rejected If we at all want to justify the poet, we must do it in the way first shown above There is another way of construing the line *viz* to take the first three lines as constituting a single sentence, thus समरमपास्य मृत्योर्भय नास्तीति यदि इतोऽन्यत प्रयातु युक्तम (इति भवता मति , तर्हि) अथ (कथयामि, गच्छतु यत्र कुत्रापि) जन्तोर्मरणमवश्यमेव । It is easy to see that such construction is extremely far-fetched For similar idea compare Shakespeare *Julius Ceasar* Act II Sc ii 'Of all the wonders that I yet have heard It seems to me most strange that men should fear, Since that death, a necessary end, Will come when it will come '

7. Construe —अस्त्रज्वालावलीढप्रतिबलजलधे अन्त और्वायमाणे 'सर्वधन्वीश्वराणा गुरौ मम अस्मिन् पितरि सेनानाथे (सति), कर्ण सम्भ्रमेण—अलम् कृप समर व्रज, हार्दिक्य शङ्का मुञ्च । चापद्वितीये ताते रणधुर वहति (सति) भयस्य क अवकाश । (स्रग्धरा)

So long as his father was bearing the brunt of the battle (रणधू) as Commander of the armies, Aśvatthāman says, there was no scope for fear The flying warriors should therefore return to the field अस्त्राणि ज्वाला इव अस्त्रज्वाला (उपमित व्याघ्रादिभिरित्यनेन समास), ताभि अवलीढ प्रतिबल जलधिरिव तस्य अन्त within the the ocean-like hostile armies that are licked *i e* swallowed (अवलीढ *p p* from अव + लिह् लेढि) by his missiles which resemble flames और्वायमाण *pres p* from और्वायते और्व इव आचरति acts like Aurva, fromed according to 'कर्तु क्यङ् सलोपश्च,' which has been explained before Aurva is the submarine fire which is said to devour the waters of the seas For his account read our notes on Śākuntala iii 4 Droṇa is like this submarine fire He destroys

the hostile armies with his misiles The armies are therefore likened to the sea and the misiles to flames, with which the submarine fire swallows the waters of the sea The first line is an instance of what technically is called क्यङ्गा वादिलुप्ता उपमा Thus as the line is an instance of उपमा and not of रूपक the dissolution of the compound, अस्त्राणि एव ज्वाला प्रतिबलमेव जलधि, is incorrect धन्वम् अस्यास्तीति धन्विन्, a bow-wielder, an archer, according to 'अत इनिठनौ' पा 5 2 115 Note that there are four similar-sounding words for the bow *viz* धनु *m*, धनुस् *n* (this is changed to धन्वन् at the end of a बहुव्रीहि compound), धन्वम् *n* (this as such is rarely used in classical literature) and धन्वन् *n* (this in its masculine form means a desert or a dry soil धन्वा तु मरुदेशे वा क्लीब चापे स्थलेऽपि च' मेदिनी) कृप was the brother-in-law of Droṇa, being the brother of Droṇa's wife कृपी हार्दिक्य, son of हृदिक, was the same as कृतवर्मन्, a Yādava chief These three men, Aśvatthāman, Kṛpa and Kṛtavarman were responsible for the most disgraceful episode of the Mahābhārata *viz* the murder of Draupadī's son and others while they were asleep, related in the Sauptikaparva This stanza is quoted in K P as an instance of the defect called पुनरुक्तता or tautology. Mammaṭa remarks 'अत्र' चतुर्थपादवाक्यार्थ पुनरुक्त' and his commentators explain this as 'अत्र, 'अल सभ्रमेण' 'को भयस्यावकाश' इति अभिप्रायौ' This appears to us to be an instance where all commentators of Mammaṭa have gone wrong Really there is no repetition in 'अल सभ्रमेण' and 'को भयस्यावकाश' The latter statement supplies the reason for the former and as such is quite necessary The real tautology meant by Mammaṭa lies in 'ताते रणधुरम्', for this is a mere paraphrase of 'सेना पितरि' What Aśvatthāman was greatly surprised at was the fact that the armies should be thrown in such utter confusion (कथ नु ताताधि भवेत्), when his father was at their head And this latter idea is repeated twice in this stanza Hence the पुनरुक्तता

कुतो तात—This fearful announcement from behind the curtain just after the fourth line of the last stanza is dramatically very effective न दीर्णमनया जिह्वया represents impersonal construction and is more idiomatic and forcible than, though meaning the same as, न दीर्णा इय जिह्वा There is a subtle distinc

tion between the two, however, which deserves to be noted In the first case the action of tearing (दीर्ण is *p p* from दॄ दीर्यति दृणाति to burst or break asunder) has the tongue as its agent for all practical purposes In the second the tongue is purely an object The agent must be supposed some one else The first expression then means that the news is so utterly impossible that the tongue of the men as they utter it, deserves of its own accord to get shattered in a thousand ways without the least stimulus from outside

8 Construe—द्वादशार्का दहनकिरणैर्विश्वं दग्धु न उदिता । सप्तधा भिन्ना सप्त वाता दिशि दिशि न वाता । गगनतलं पुष्करावर्तकाद्यै मेघै न छन्नम् । (हे) पापा शौर्यराशे मे पितु पाप कथं कथयत । (मन्दाक्रान्ता)

Aśvatthāman felt sure that the death of his father on the battle-field was an utter impossibility He was by a very long way the greatest warrior of his time and as such he could not be killed by anybody There was only one possibility of his death *viz* at the time of world-destruction, when of course everybody, no matter how great he was, must die And as the well-known portents of world-destruction, described in the first three lines, had not then appeared, Aśvatthāman could not understand how people could dare to report his father's death (पापं तस्य मृत्युरूपां दुर्वार्तामित्यर्थ) The figure in the stanza is विभावना which is defined as ' विना हेतु कार्योत्पत्ति. ' Here the cause of Droṇa's death, according to Aśvatthāman, is the portents that herald pralaya. But even the absence of this cause, people are reporting his death. Hence the figure and the wonder of Aśvatthāman There is another way of looking at the stanza The slaughter of Droṇa on the battlefield was as great a calamity as pralaya itself It must consequently, as a matter of necessity, be heralded by portents of pralaya But as no portents had appeared, the report of his death was absurd In this case the figure will be निदर्शना There is really no relation between portents and Droṇa's death But by mentioning this impossible relation, the resemblance between Droṇa's death and pralaya is brought out. Hence the figure From the Purāṇas we know that at the time of world-destruction twelve suns rise (उदित *p p* from उद् + इ एति) and burn the world with their blazing rays (दहन्ति ते दहना

सान्दशाश्च ते किरणाश्च) Forty-nine (सप्तधा सप्त भिन्ना seven divided each into seven) winds blow (वात p p. from वा वाति) in all directions and the Puskarāvartaka clouds overcast the sky

परित्रायता कुमार --There should be no hesitation to translate कुमार here by 'Prince ' For, we remember Droṇa was a king of country called अहिच्छत्र, which represented half the kingdom of a Drupada that Droṇa caused to be forcibly taken away from him by means of his pupils Arjuna and others Vide Ādiparva, ch 148 जामदग्न्यस्य जमदग्निपुत्रस्य परशुरामस्य अस्त्राणि एव सर्वस्व तस्य प्रतिग्रहे स्वीकारे य प्रणय प्रेम स अस्ति अस्य The adjective has reference to what happened between Paraśurāma and Droṇa, when the latter obtained the former's missiles As we have seen, his missiles were the all-in-all (सर्वस्वम्) that Paraśurāma then possessed, all his wealth having been already given away and Droṇa loved (प्रणयी) i e chose to accept these missiles वीर विपत्तिम्-this is of course said to console Aśvatthāman The death that Droṇa had met was certainly not वीरपुरुषोचित It was a cold-blooded murder But Aśvatthāman yet does not know the facts

9 Construe—भीमप्रिय (मत्तात) भीमात् गुरुगदा गुरुदक्षिणा प्राप्तवान् किम् । अन्तेवासिदयालु (असौ) उज्झितनयेन जिष्णुना आसादित (किम्) । (स) गोविन्देन सुदर्शनस्य निशित धारापथ प्रापित (किम्) । एभ्य अन्यत चतुर्थात् गुरो आपदम् अह न खलु शङ्के । (शार्दूलविक्रीडितम्)

Having now come to know for certain that his father met his death on the battlefield, Aśvatthāman puts forth in this stanza three conjectures regarding the exact person who must have killed him The order in which these three men are enumerated is instructive Bhīma occurred to Aśvatthāman first A man of herculean strength, Bhīma was regarded as a personification more or less of brute force, divorced from all scruples of conscience, in whom anything was possible In a mood of bitter irony, Aśvatthāman asked whether Bhīma killed his preceptor, who loved him so much, with his terrible mace, in reward for what he had learnt from him It should be noted that this condemnation of Bhīma was not merited Bhīma had the misfortune of being always misunderstood, though as a matter of fact he was the sincerest soul alive He said exactly

what he thought and did whatever he wanted to do openly A typical soldier he was In his warfare he never took any unfair advantage over his enemy, as Arjuna, for example, did when fighting with Bhīṣma and Karṇa Arjuna occurred to Aśvatthāman next He was no doubt capable of killing his father, but would never do so, because he had too great a regard for principles of morality (नय) to raise his weapon against his preceptor If he did so, he must have consciously thrown away all moral precepts The third person capable of doing the deed was of course Lord Kṛṣṇa Though he had vowed not to take up weapon in his hand in this war, he probably relinquished his vow in order to favour his friend Arjuna That is what Aśvatthāman thought अन्तेवासिन् a pupil, one who lives near (his preceptor) जिष्णु is Arjuna आसादित overpowered निशित धारापथम् the sharp range of the edge निशित rerlly goes with धारा This must therefore be regarded as an instance of an unjustifiable एकदेशी अन्वय The reading नियतम्, besides looking like a deliberate emendation, is unsuitable नियतम् means certainly Now what can certainty belong to in this question ? Aśvatthāman is merely asking a question He is not certain about any person being the man intended नियतम् has therefore no scope in this question

10 Construe —एतेऽपि महास्त्रपाणे कुपितस्य तस्य धूर्जटेरिव सख्ये तुलामुपयान्ति किम्। यदा तु शोकोपरुद्धहृदयेन (तेन) शस्त्रं न्यस्तं तदा रिपुणा अस्य अतिघोरं विहितम्। (वसन्ततिलका)

एते refers to Bhīma, Arjuna and Kṛṣṇa सख्ये in battle तुलामुपया to stand comparison with, to equal, to match अस्य = अस्मिन् अतिघोरम् = अतिघोरं कर्म (विशेषणमात्रप्रयोगे विशेष्यप्रतिपत्तौ) an extremely atrocious deed The comparison in the first half of this stanza clearly establishes the superiority of Śiva, not merely over Arjuna and Bhīma but also over Kṛṣṇa. How can this be squared with the author's predilection for Viṣṇu ? In order to understand the force of the simile we must remember that the stanza is addressed to Aśvatthāman and is intended to exalt the greatness of Droṇa Aśvatthāman was a sincere devotee of Rudra In addressing him the charioteer therefore naturally refers to Dhūrjaṭi as being superior to Kṛṣṇa. The stanza thus has nothing to do with the author's creed. There is also another point to be noted in this connection. Though

to Bhaṭṭa Nārāyaṇa Kṛṣṇa was Viṣṇu incarnate, Kṛṣṇa's divine character was not recognised by all his contemporaries Duryodhana and his friends and especially Śiśupāla had refused to recognise Kṛṣṇa as any more than an adventurous Yādava chieftain So there is nothing wrong if god Śiva is spoken of as being superior to him It will be noticed from this stanza read in conjunction with the following speech of Aśvatthāman that अस्त्र and शस्त्र are synonyms Amara gives them as such. 'आयुध तु प्रहरण शस्त्रमस्त्रम्' Etymologically अस्त्र means a weapon that is discharged (from अस् अस्यति to throw) such as an arrow, or a Śaktī, and शस्त्र any weapon which kills (from शस् शसति to kill) शस्त्र is thus a wider term and may include astras as well Though synonyms are used in the language as such, अस्त्र and शस्त्र are distinguished from another point of view अस्त्र is a weapon, especially an arrow, that is consecrated by uttering certain charms over it, and that, when discharged, works wonderful result e g पर्जन्यास्त्र, मारुतास्त्र शस्त्र as distinguished from अस्त्र, represents purely a physical weapon, having no such charm

11 Construe —सत्यवाचा पृथासूनुना 'अश्वत्थामा हत' इति स्पष्टमुक्त्वा शेष 'गज' इति स्वैर व्याहृत किल । दयिततनय असौ (द्रोण) तत् श्रुत्वा तस्य राज्ञ प्रत्ययात् आजौ शस्त्राणि नयनसलिलमपि च तुल्यं मुमोच । (मन्दाक्रान्ता)

The stanza refers to a well-known incident in the Mahābhārata occuring in Droṇaparava, chapters 191-193. When Droṇa began to fight in right earnest, the Pāndavas feared that he would soon make an end of them all Kṛṣṇa told them that it was impossible to vanquish the old Brāhmaṇa warrior while he was fighting, but that he could be killed if he laid down his arms which he would probably do if he were to know that his son Aśvatthāman was killed A trick was thereupon played upon him with Kṛṣṇa's sanction and encouragement Bhīma killed an elephant, called Aśvatthāman, belonging to the Mālava king, Indravarman, and carried the news of the death of Aśvatthāman to Droṇa The old warrior was perturbed, but could not readily believe the news as he was aware of his son's great valour With a view to ascertain the truth, he approached the truthful Yudhiṣṭhira, who acting on the advice of Kṛṣṇa said

loudly (स्पष्टम्) that Aśvatthāman was killed, but afterwards added inaudibly (स्वैरम् gently, inaudibly as opposed to स्पष्टम्) that it was the elephant At this, Droṇa, being overcome with grief, laid down his arms and took his departure for heven by means of yogic powers While sitting in a yogic posture for this purpose, he was beheaded by Dhṛṣṭadyumna Note ' तस्य तद्वचनं श्रुत्वा कृष्णावाक्यप्रचोदित । भावित्वाच्च महाराज वक्तुं समुपचक्रमे 53 । तमतथ्यभये मग्नो जये सक्तो युधिष्ठिर । अश्वत्थामा हत इति शब्दमुच्चैश्चकार ॥ ह । अव्यक्तमब्रवीद्राजन् हत कुञ्जर इत्युत ॥ 53 ' अ 191 It will be noticed that the present stanza is almost a parpahrase of the words of the Mahābhārata सत्यवाचा is ironical शेषे i.e. in the remaining part (of his sentence) i e by way of supplement to it किल I hear, as it is reported आजौ in the battle Some take शेषे to mean 'on the death of Droṇa' (शेषे वधे द्रोणस्येत्यर्थ जाते सति ' शेषे सकर्षणे वधे ' मेदिनी) and स्वैर स्वच्छन्दम् wantonly This means that when Droṇa was killed, Yudhiṣṭhira freely explained that the Aśvatthāman, whom he reported to Droṇa as having been killed, was an elephant Such explanation is exceedingly far-fetched, besides being unnecessary and opposed to the accou of the incident as we have it in the Mahābhārata

अत्यन्तपरिदेवनमेव कार्पण्यम् the want of dignity i e the undignified conduct, consisting in excessive lamentation The Sūta means it does not become a warrior of Aśvatthāman's type to cry like a child

12 Construe —(हे) तात, मम मृषा वध श्रुत्वा सुतवत्सलेन त्वया शरै सह असव विमुक्ता । अह पुनरहो भवता विनापि जीवामि । तत् क्रूरे अपि मयि तव मुधा पक्षपात (आसीत्) । (वसन्ततिलका)

This stanza is very pathetic Eeven at the false news of Aśvatthāman's death Droṇa gave his life But Aśvatthāman, though he knows for certain that Droṇa is dead, continues alive He is therefore cruel no doubt and Droṇa's special affection for him was not justified Such are the thoughts of Aśvatthāman सुते वत्सल fond of or affectionate towards your son वत्सल originally meant affectionate towards a child (वत्से काम अभिलाष यस्य, वत्स + लच्) Then the word became generalised in sense and meant fond or affectionate merely Thus we can use मातृवत्सल,

पितृवत्सल, etc and there is no tautology in सुतवत्सल Note ' वत्सांसाभ्यां कामबले ' पा 5 2 98 (आभ्या लच् वा स्यात् यथासख्य कामवति बलवति चार्थे । वत्सल असल ।)

मोहमुपगत —This swoon of Aśvatthāman is dramatically useful For Asvatthāman lies unconcious and the charioteer is engaged in efforts to bring him to conciousness, Kṛpa enters and has time to go through his initial speech विफुल यथा तथा शस्त्राणि बिभ्रति ते who carry their arms in vain Kṛpa thus styles the kings because they could not prevent the first as well as the second केशग्रह (seizure by the hair) For the second केशग्रह read ' विकृष्य पार्षत (धृष्टद्युम्न) खड्ग क्रोधामर्षवश गत । दृश्यमान सर्वभूतै केशपक्षे परामृशत् ॥ 63 ॥ तस्य (द्रोणस्य) मूर्धानमालम्ब्य गतसत्त्वस्य देहिन किंचिदब्रुवत कायाद्विचकर्तासिना शिर ॥64॥ ' द्रोणपर्व 193 हिमवत सार यस्य, ईदृश गुरु च चेत यस्य whose heart possesses the strength of the Himālaya and is large लोकस्थिति the (usual) state of affairs in the world *viz* that all people have to die some time नि शेषिता —The *p p* used for the furture shows certainty Kṛpa means to say that in connection with the second seizure of hair all subjects will surely be killed

15. किल it is reported गुरौ and द्विजवरे are significantly used They show Yudhisthira should not have forgotten his vow of truthfulness at least towards a Bhrāhman, who was in addition his teacher कृप was the son of the sage शरद्वत् शारद्वत is his patronymic

16 This stanza is again very pathetic The way of Aśvatthāman's lamention is so realistic निकषति अनेन इति निकषण that by which one scratches one's body so as to remove the itching sensation, hence the means of removing the itch To the brave Drona served as the means of removing their great itch for battle If they felt inclined to fight, they could go to Drona and get defeated and thus have their itch for battle removed

परिगत ज्ञात परिगन्तव्यम् ज्ञेय येन स who understands or realises what deserves to be understood or realised on such occasions *viz* that calamities like death are irremediable and that shedding tears is of no avail

17 तस्य सदा अविरह करोमि I shall accomplish for him permanent immunity from separation Aśvatthāman wants to die after his father and be united with him in the other world so that they may never be separated

लोकयात्रा practice or custom in the world अनुवर्तनीया lit are to be followed, hence are to be served, because in serving a person we have to follow him Service to our father during his life time consists in dutiful obedience to his wishes and in trying to please him by our conduct The nature of the service to be done to him when he goes into the other world is explained in the following stanza.

18 Construe —निवापाञ्जलिदानेन केतनै श्राद्धकर्मभि तस्य उपकारे त्व किं जीवन् शक्त , उत अन्यथा (अनुमरणेनेत्यर्थ) (शक्त) किम् । (अनुष्टुभ्)

Now that Droṇa has left this world it is the duty of Aśvatthāman to do him service there The service consists in performing certain rites for him Kṛpa asks effectively whether he would be able to do this service by living after him or by following him in death न्युप्यते पितरमुद्दिश्य दीयते इति निवाप any oblation offered to the manes 'पितृदान निवाप स्यात्' अमर निवाप एव अञ्जलि जलाञ्जलिरित्यर्थ तस्य दानेन by offering a handful of water as libation केतनम् means a religious rite (कृत्यम् कार्यम्) It may consist in inviting Brāhmaṇas to a feast, or in constructing buildings such as Dharmaśālās etc to commemorate the dead 'केतन तु निमन्त्रणे । गृहे केतौ च कृत्ये च ' मेदिनी श्राद्धाणि एव कर्माणि तै by Śrāddha-performances A Śrāddha is a religious rite which consists in giving away to worthy recipients food, or other things standing therefor, in honour of the dead The Śrāddha is of many kinds, the one most familiar being the annual Śrāddha, which falls under नित्य Note 'श्राद्ध नामादनीयस्य तत्स्थानीयस्य वा द्रव्यस्य प्रेतोद्देशेन श्रद्धया त्याग । तच्च द्विविध पार्वणमेकोद्दिष्टमिति । पुनश्च त्रिविध नित्य नैमित्तिक काम्य चेति । ' मिताक्षरा 'श्रद्धया दीयते यस्मात्तस्माच्छ्राद्धं निगद्यते '

कृत बिडम्बनया enough of the mockery of continuing to hold a weapon even now Aśvatthāman means to say that inspite of his bearing arms, his father was killed by the enemies on the battle-field in a defenceless condition His holding the weapon was therefore practically a mockery. For he could not use it at a time when he should have used it most

19 Construe :—(भगवन् शस्त्र) नोचितमपि परिभवभयात् (त्वं) द्रोणेन गृहीतमासी , यस्य प्रभावात् तव कश्चित् विषय न (इति) खलु न अभूत् , तेन त्वं सुतशोकात् परित्यक्तमसि न तु भयात् । यत अहमपि त्वा विमोक्ष्ये (अत) भवते स्वस्ति (अस्तु) । (शिखरिणी)

न उचित नोचितम् unfit, unsuitable This is a सुप्सुप् compound Drona was a Brāhmaṇa The weapon therefore was unsuitable for him Yet he adopted it as his profession परिभवभयात् through fear of (receiving) insults (from other Kṣatriyas as well) The reference is to the following When on the score of their former friendship Drona approached King Drupada, he refused to recognise him, but curtly sent him away This insult was too much for the Brāhmana, who thereupon sought and accepted the position of teacher of archery to the Kuru princes at Hāstinapura and ultimately humbled the pride of Drupada by having him brought before him as a captive through his pupils, Arjuna and others, and by depriving him of half his kingdom It will thus be seen that had it not been for the insult received from Drupada, Droṇa would probably not have taken to arms as his profession भय refers to the fear generated in Drona's mind by the insult already suffered that he might receive similar insults in future from other Kśatriyas also And in order to avoid this possibility he took to the profession of arms, according to Aśvatthāman प्रभावात्— Drona was such a great warrior that there was really nobody in the world with whom he feared to fight There was thus none who could not be the province of his weapon Two negatives make the positive more emphatic द्वौ नञो सविशेष प्रकृतार्थं गमयत The last line is somewhat confusing. Our construction given above would be found to be the best 'Since I shall also cast you off, (therefore) may bliss befall you' What Asvatthāman meant was this As long as Drona was alive, the weapon had an excellent abode in him After Drona it naturally looked up to Aśvatthāman to give it the support his father had given it so nobly all along. But Aśvatthāman intended to cast it off He therefore wished that bliss might attend the helpless weapon Nāgojibhaṭṭa, takes यत = यत्र, तस being added in the sense of the locative According to him the sense is यत. *i e* यत्र भवते स्वस्ति (स्यात्, तत्र) त्वामहमपि विमोक्ष्ये I shall also cast you off to go where

you may fare well In this stanza the reason why Droṇa laid down his arms is stated *viz* सुतशोक But the reason why Aśvatthāman is going to do so is not mentioned That reason evidently is पितृशोक Hence the stanza is quoted as an instance of a poetical defect called निर्हेतुत्व, which consists in making a certain statement without giving its reason, when the mention of such reason is necessary After this stanza some editions have the stage-direction 'उत्सृजति', instead of 'परित्यक्तुमिच्छति' Out of these 'परित्यक्तुमिच्छति' appears to us to be the correct one In order to understand this we must have the whole situation before us Aśvatthāman enters with his sword drawn After stanza 12 he faints away At this time he evidently falls on the ground His sword naturally slips off from his hand During his conversation with Kṛpa so far, he is lying on the ground Kṛpa dissuades him from committing suicide Aśvatthāman, however, wants to go to the battlefield where he may maybe able to see his father, though dead He therefore rises up In doing so he sees his sword (उत्तिष्ठन् खड्गमालोक्य) and after thinking for a while (विचिन्त्य), comes to the conclusion that it is no use continuing to hold the weopon Then he addresses the weapon and announces his intention of casting it off Note in this connection that विमोक्ष्ये is future But he has not till the end of stanza 19 taken up his weapon as yet, The stage direction उत्सृजति is therefore physically impossible, as the weapon is not in his hand How can he then cast it off ? But one may ask What is the meaning of परित्यक्तुमिच्छति also under these circumstances ? The answer to this is that the stage-direction means that Aśvatthāman goes through certain gesticulations, such as the folding of his hands before the sword, or their waving as a sign of farewell, which are indicative of his desire to renounce it Just at this time somebody from behind the curtain announces that an insult has been offered to the Preceptor and expresses his surprise at the indifference of all warriors towards it The announcement at once changes Aśvatthāman's mind If an insult has been offered to his father and if all warriors have apparently shown themselves to be indifferent towards it, it is surely his bounden duty to avenge it Instead, therefore, of renouncing his weapon he now grasps it slowly (शनै शनै खड्ग स्पृशन्) The propriety of शनै शनै is to

indicate the hesitation that Aśvatthāman felt in having to change his solemnly declared intention of casting off the weapon The whole situation has been managed with great skill The announcement from behind the curtain comes in time to prevent Aśvatthāman from carrying into effect his intention of renouncing the weapon For, if he had cast off his weapon here, the future scene with Karṇa would have been impossible. An independent reason against उत्सृजति is that it makes the following stage-direction *viz* शनै स्पृशन् and the subsequent scene with Karṇa unreasonable For, if the weapon is once renounced, Aśvatthāman cannot with propriety take it up so easily He is actually prevented by an aerial voice from doing so, as we shall see towards the close of this Act. It appears to us that some one, who did not understand that Aśvatthāman's sword had slipped away from his hand as he fainted and who consequently could not see the propriety of the stage-direction 'शनै स्पृशन्,' unless the weapon had been first thrown away, change, 'परित्यक्तुमिच्छति' to 'उत्सृजति' नृशस a murderous man नृन् शसति (kills) असौ 'नृशसो घातुक क्रूर पाप' अमर नृशस also means a murderous deed as in the following stanza

20 पलितधवले (पलितेन धवले) is a tautologous expression पलितम् itself means whiteness due to old age such as that of hair etc 'पलित जरसा शौक्ल्य केशादिषु' अमर पलितधवल thus means white owing to whiteness of hair due to old age In such cases it is conventional to take पलित to mean old age alone, according to a maximum quoted before *viz* विशिष्टवाचकाना पदाना विशेष्यवाचक-पदसमभिव्याहारे विशेषणमात्रपरत्वम् सर्वे सह्ध्वम् (किम्) illustrates the author's favourite काकु It suggests how improper it is for you all to bear this

21 आत्तधनुषाम् should be आत्तधन्वनाम् प्रायोपवेशसदृश व्रतमास्थितस्य who was observing a vow similar to prāyopaveśa प्राय means abstaining from food in order to court death 'प्रायो मरणानशने (मरणार्थमनशने इत्यर्थ) मृत्यौ बाहुल्यतुल्ययो' मेदिनी Hence प्रायेण मरणार्थमनशनेन उपवेश sitting without food with a view to court death प्रायोपवेश is sometimes resorted to with a view to obtain one's desire either from a deity or from another person Droṇa was not courting death His vow was merely to forbear the

use of arms, come what might Now such a vow on the field of battle, where fighting was intensely raging was tantamount to courting death Hence Aśvatthāman speaks of it as प्रायोपवेशसदृश पलितापलक्षितं य मौलि (मध्यमपदलोपीस०) तेन निरस्त काशं काशपुष्प येन तस्मिन् (शिरसि) which surpassed the Kāśa flower (in whiteness) with its crown characterised by the grey of age Kāśa is a kind of grass which has white flowers पलितम् ordinarily is not an adjective The compound therefore must be solved as above It can, however be made into an adjective as follows पलितम् अस्ति अस्य स पलित । अर्शआदित्वादच् शिरसि शस्त्र व्यापारितम् p p of व्यापारयति which is the causal of पृ म्रियते with वि and आ) is again an instance of काकु It indicates the news is absolutely incredible परामृष्टम् rudely touched क्षुद्रेण आत्मा परिभावित you allowed your soul to be insulted by the wretch or the mean fellow

22 Construe —शोकान्धमनसा रणशिरसि देहे परित्यक्ते (सति) श्वा काको वा द्रुपदतनयो वा शिर परिमृशेत् । स्फुरद्दिव्यास्त्रौघद्रविणमदमत्तस्य रिपोश्च शिरसि अय मम पाद एव निहित , न कर (निहित) (शिखरिणी)

देहे परित्यक्ते देहरक्षणविषयकचिन्ताया मुक्तायामित्यर्थ What Aśvhtthāman means in the first half of the stanza is that it was absolutely no honour for Dhṛṣṭadyumna to cut the head of Droṇa in that defenceless condition For, even a dog or a crow would, for the matter of that, have rudely touched his head then with impunity Nor did this beheading imlpy any dishonour to Droṇa, for he had then grown perfectly indifferent to his body As a matter of fact though Droṇa's body was there, he himself was away According to the Mahābhārata the dehaparityāga was literal For, there the account says that Droṇa had actually taken his soul off to heaven by means of yogic powers and Dhṛṣṭadyumna really cut the head of a lifeless body The expression ' श्वा काको वा द्रुपदतनयो वा ' indicates the great contempt of Aśvatthāman for Dhṛṣṭadyumna, who, according to him, is as mean as a dog or a crow It must at the same time be remarked that by uttering by word of mouth this possibility of his father's श्वकर्तृक or काककर्तृक शिर परिमर्श, Aśvatthāman has become guilty of औचित्यभङ्ग स्फुरन्ति दिव्यानि च यानि अस्त्राणि तेषा ओघ समूहः स एव द्रविण तस्य मदेन मत्त तस्य च = but निहित = निश्चयेन निधास्यते.

The *p p* is used for the future to show certainty The second half of the stanza is meant to serve as a powerful contrast to the first The first describes what Dhrstadyumna had done The second indicates what Asvatthāman would do Dhrstadyumna laid his hand on the head of a person who had renounced his weapon and was defenceless Asvatthāman would plant his foot—he would not condescend to touch him by his hand—on the head of his enemy, who would have full liberty to use all his vaunted missiles J's way of construing the second line is different He construes it in such a way as to bring out an अपह्नुति *viz* अय स्फुर मत्तस्य रिपो ममैव शिरसि पाद निहित, तस्य (पितु शिरसि) कर न (निहित) The idea is In doing what he did, Dhrstadyumna did not lay his hand on Droṇa's head, but he really planted his foot on Aśvatthāman's head This means that Dhrstadyumna's action was really no insult to Droṇa constituted the greatest humiliation for Asvatthāman This construction does not appear to us to be natural though it possesses the advantage of not having to shift एव, as we do in our construction above This shifting need not frighten us from accepting an otherwise excellent interpretation, for it has some times to be resorted to in construing stanzas Besides according to J's interpretation, the adjective स्फुर .मत्तस्य has not much propriety We may perhaps improve upon J a little by construing this adjective with मम This will serve to heighten the gravity of the insult I consider myself intoxicated with the wealth of my shining divine missiles And yet the enemy planted his foot on my head by laying his rude hand on my father's Oh, what a great insult to me! Such would be Asvatthāman's sentiment In any case the sentiment, according J's construction, is much too tame and not at all consistent with Asvatthāman's anger, which is so clearly visible in the following stanza, and his conscious pride of his powers The compound is an instance of परापरितरूपक which we have met before,

23. निश्चयेन–Aśvatthāman means to say that had it not been for the certain knowledge that Dhrstadyumna possessed *viz* that Droṇa would not raise even his little finger whatever he did to him, he would not have dared to lay violent hands on Droṇa's head. करधृतधनु should be करधृतधन्वा पाण्डुना पाण्डुसुताना-

मित्यर्थ , पाण्डुशब्दो पाण्डुसुतेषु लाक्षणिक , पाञ्चालाना च द्रुपदधृष्टद्युम्नादीना सेना एव तूल कार्पास (cotton) तस्य उत्क्षेपे (blowing or tossing up) प्रलयपवन To the proverbially violent wind of world-destruction the blowing away of cotton is nothing In the some way Aśvatthāman could in instant destroy the Pāṇdava and the Pañcāla forces

अलीक प्रकृत्या जिह्म च चेत यस्य whose mind is untruthful and naturally crooked This compound is capable of other dissolutions also (2) अलीका प्रकृति यस्य तथाभूतश्चासौ जिह्म चेत यन्य तथाभूतश्च who is naturally untruthful and whose mind is crooked (8) अलीकया प्रकृत्या जिह्म चेत यस्य (4) अलीकश्चासौ प्रकृत्या जिह्मचेताश्च After addressing Yudhisthira sarcastically in the first line, Aśvatthāman refers to him in what he considers his proper character by this adjective

24 Construe—यै मनुजपशुभि निर्मर्यादै उदायुधै भवाद्भि इद गुरुपातक कृतम् अनुमत दृष्ट वा तेषा नरकरिपुणा सार्धं सभीमकिरीटिना (भवताम्) असृङ्मेदोमांसै अयमह दिशा बलिं करोमि। (हरिणी)

उद्यतानि आयुधानि येषाम् whose weapons were ready in their hands This is a significant adjective It shows that as udāyudha these men ought to have endeavoured to prevent the perpetration of this atrocious deed गुरु च तत् पातक च the great sin गुरौ प्रयुक्त पातक (sinful act perpetrated on the preceptor) is another way of dissolving the compound, though not quite so natural नरकरिपु is Kṛṣṇa नरक was the name of a demon, the son of Earth and King of प्राग्ज्योतिष (Assam), whom Kṛṣṇa killed in a single combat at the request of Indra and other gods and thus recovered from him the ear rings of Aditi, which he had forcibly carried off and which Kṛṣṇa restored to the owner *Vide* म भा सभापर्व अ 55 From विष्णुपुराण 5 29 31 we further know that Naraka had seized the daughters of gods, Gandharvas and men and the nymphs in addition and thus collected 16100 damsels in his harem Kṛṣṇa married them all after he had killed Naraka Also see भागवत 10 59 and हरिवश 2 63 दिशाम् is genitive used for the dative This stanza in conjunction with the preceding prose passage furnishes another instance of the author's confused style Aśvatthāman begins by apostrophising Yudhisthira and others But towards the close of the passage he gives up the apostrophy and refers to

them in the third person (एते पातकिन । किमेते) Consistency would require the continuance of the same figure in the form 'सर्वे एव भवन्त पातकिन । किं भवद्भि' Further, after giving up the apostrophy, the author again reverts to it in the second line of the stanza (भवद्भि), but once more seems to give it up in the third line by using merely तेषाम् If we supplied भवताम् after तेषा, the apostroply wound of course be continued The expressions नरकरिपुणा सार्धम् and सभीमकिरीटिनाम् seem to suggest that Krsna, Bhīma and Arjuna are not included among the people referred to in the first two lines and hence their special mention is necessary But as a matter of fact they are In fact अनुमतम् specially refers to Krsna दृष्टम् would refer to Bhīma and Arjuna as to many others Besides भवद्भि definitely refers to all those to whom the stanza is addressed *viz* those who are apostrophised in the preceding prose passage Under these circumstances the third line is superfluous Hence the stanza is quoted by Mammata as an illustration of the poetical defect called पुनरुक्तता

कोविद well versed, skilled कौति धर्मादि (which proclaims Dharma etc) इति कौ वेद । को वेदस्य विद ज्ञाता कोविद । अथवा कवि वेदे विदा ज्ञान यस्य स . Thus the word कोविद originally meaning 'skilled in the Veda' became generalised in sense and came to mean 'skilled or well versed' merely

25 रामेण यत्कृतम्–The reference is to the story of Paraśurāma, who exterminated the Ksatriyas 21 times in revenge for the murder of his father, which was accomplished by the sons of Kārtavīrya by severing his head from his body with their arrows *Vide* म भा शान्तिपर्व अ 48 अरीणा रुधिरस्य आसार एव विघस यस्मिन् एतादृश कर्म in which a shower of enemies' blood would serve as food (to demons, goblins etc) The idea is Aśvatthāman would profusely spill the blood of his enemies, on which goblins etc would feast विघस food (from घस् to eat)

निकार humiliation, insult अभिषिच्य having installed Grammatically the agent of अभिषिच्य as the sentence stands, is Krpa But as a matter of fact it was not Krpa, but Duryodhana, on whom the installation depended Krpa, however, speaks in

this vein because he feels confident of his influence with Duryodhana to get Aśvatthāman installed Sénāpati अकिंचित्कर of not much consequence

26 तत्तुल्यकक्ष –तयौ तुल्या कक्षा यस्य कक्षा means the orbit of a planet Having an orbit similar to theirs, moving in a similar orbit *i e* of equal prowess The metaphor is taken from astronomy and most people have tripped over it

परिकल्पितानि अभिषेकस्य उपकरणानि येन who has made ready the necessaries or materials of installation सैनापत्यस्य स्वयग्रहण तस्मिन् य प्रणय तज्जनिता या समाश्वासना तया by offering him the consolation of my solicitude to accept voluntarily the office of the Commander-in Chief of his army This sentence reveals the simple straightforward nature of Aśvatthāman When Kṛpa told him that Duryodhana was probably eager to instal him Senāpati, Aśvatthāman with his guileless nature naturally thought that it was no use waiting to be formally requested by the king to accept the office, but that he would please his master the more if he himself volunteered to accept the same It will be seen that Aśvatthāman was by no means hankering after the position of the Senāpati In fact as far as the ultimate goal *viz* the revenge was concerned, he considered it immaterial For Senāpati or no Senāpati, he was bound to have his revenge

27. रिपु पारम् is an example of suppressed metaphor It is really equal to रिपु इ खोदधिपारम् पार —रम् the other bank, beyond धृतौ आयुधौ एव प्लवौ याभ्याम् that hold the oars in the form of the weapons प्लव usually means a small boat But a boat is not held by the hands So प्लव is somehow to be taken in the sense of an oar (प्लवते अनेन), प्लव perhaps means what in Marāthī is called पेटें It is a small platform-like contrivance, made of dry gourds, which people hold with their hands, in order to cross a stream

अभियुक्त learned Duryodhana's explanation of Droṇa's unaccountable conduct in abandoning weapon on hearing the death of his son, instead of vigorously proceeding with the work of taking revenge, seems to be correct Though a great warrior, his Brāhmaṇa's softness completely unnerved Droṇa and he abandoned the unnatural activity of a Kṣatriya The truth is

that the Indian character from very ancient times had hardly developed the trait of subordinating private interest and private affection to public duty and national welfare When his son was dead, Droṇa, overpowered by private grief, completely forgot the interests of the side he was fighting for and of the king he was serving This was the fundamental defect in his character, a defect which to a great extent continues in the Hindu society even to this day On the same battle-field hundreds of years after Droṇa, in 1761, Bhausaheb Peshwa did the same thing When Vishvasrao fell, he dismounted his elephant and sought his ruin Here we had a repetition of the same deplorable neglect of higher interests in preferecne to private grief

28 Construe—एव न चेत्, अन्यथा स अतिरथ अभय दत्वा किरीटिना वध्यमान सिन्धुराज कथमुपेक्षेत । (अनुष्टुभ्)

Duryodhana is completely taken in by the malicious explanation of Droṇa's conduct given by Karṇa Besides there was the fact that Droṇa failed to afford protection to Jayadratha from Arjuna, though he had promised to do so This fact was highly significant अतिरथ an unequalled chariot-fighter रथ विद्यते अस्य सः रथ (रथ+अच्), अतिक्रान्तो रथमतिरथ 'अमितान् योधयेद्यस्तु सप्रोक्तोऽतिरथस्तु स'

29 स्पर्श शोकेऽपि तनूरुहेषु विक्रतिमेति the touch undergoes a change in the hair even in the midst of sorrow The idea is Duryodhana is plunged in sorrow at the death of Droṇa. Pleasurable sensation at this time is ordinarily impossible. But the touch of Aśvatthāman's body is so like that of his father that even in sorrow it causes a thrill in his body The change really belongs to the hair *viz* that they stand on end through joy, and it is caused by the touch. But the touch itself is metaphorically described, as undergoing the change The reading 'शोकेऽपि यो महति निर्वृतिमादधाति' found in some editions appears to be a deliberate emendation Note the confusion of diction Duryodhana begins by speaking about himself in the plural and in the next line he uses the singular! This is careless writing

द्रोणायन, द्रौणि and द्रौणायनि all signify द्रोणस्य गोत्रापत्यम् or a descendant of Droṇa But the words have been used to de-

note द्रोणस्य अपत्यम् The use must, therefore, be put down as metaphorical अल प्रक्षेप्तुम्--Grammatical accuracy requires प्रक्षिप्य The reading प्रक्षिप्य is undoubtedly a later emendation

30 After the recent dialogue between Duryodhana and Karṇa, these two (29 and 30) insincere stanzas of the King make him the more contemptible The audience in a way enjoys the scene, the simple-minded Asvatthāman being duped by the hypocrite Duryodhana

31 The second line is confusing The best way of explaining it is to take पुत्रेभ्य as ablative and स्पृहाम् = आशाम् Asvatthāman means Droṇa had such a valiant son as myself Even I could not be of service to him and prevent that insult being offered How would other fathers then entertain any hope of help etc from their sons ? The reading पुत्रेभ्य अपुत्रिण means How will other people, who are sonless, entertain a desire for sons ? Seeing that Droṇa, who had a distinguished son, could not escape humiliation inspite of that son, other people would realise the futility of having sons at all and would cease entertaining desires for any In this construction पुत्रेभ्य is dative and is governed by स्पृहाम्, according to 'स्पृहेरीप्सित पा 1 4 36. The only drawback in this reading is that अन्ये अपुत्रिण suggest that द्रोण was अपुत्रा, which is ridiculous. But Bhatta Nārāyaṇa probably did not care for this fine suggestion and intended the words to be thus understood द्रोणादन्ये जना ये केचन अपुत्रिण वर्तन्ते ते If 'स्पृहेरीप्सित' is applied to the reading in the text and पुत्रेभ्य is taken as dative, the absurdity of पुत्रिण desiring for पुत्रा will follow For, we desire for things we do not possess. The reading अपुत्रिण appears to us to be an emendation made to remove this absurdity But if the line is explained as above no absurdity follows

सर्वेषा परिभवेभ्य त्राणस्य हेतुना The expression is significantly used Karṇa means On Droṇa depended the honour of all. It was therefore extremely improper on his part to give up his weapon But, well, if he did that and suffered insult, nobody else was to blame The compound is capable of meaning 'with intention of saving himself from all insults' The idea would then be in keeping with Karṇa's wicked malicious nature Droṇa feared somebody might defeat him and thus cause him

humiliation. He therefore laid down his arms at a critical moment, conveniently taking advantage of the reported death of his son He thought that he would thus retire honourably If in doing this he suffered insult, he had himself to thank for it

32 पाण्डवी = पाण्डोरियम् पाण्डवी चमू means the army of Pāṇdu पाण्डु here must be taken to stand metaphorically for Pāṇdu's sons, the Pāndavas The proper adjective in this sense from पाण्डव is पाण्डवीय

33 अरातिशोणित०–The reference to the story of Parśurāma, who, after killing the Ksatriyas in revenge for the murder of his father, filled with their blood five pools on the Kuruksetsa and with the blood thus collected performed the funeral obsequies of his father This stanza is quoted in का प्र as an instance of the defect called प्रतिकूलवर्णत्व The soft letters which constitute the stanza do not adequately bring out the रौद्ररस

युक्तायुक्तविचारणया–This is said with reference to Kṛpa's words 'नैवोपेक्षितु युक्तम्' Observe the fine sportsman-like spirit displayed by Aśvatthāman He does not care a bit to whom the command of the armies is given He would do his duty by his side even under Karṇa

34 The stanza is rightly objected to as containing a defect called विध्ययुक्तत्वम् or improper predication The sense intended is अद्य शयित प्रयत्नेन परिबोध्यसे An emendation proposed is 'सुखेन शयितश्चिरादुषसि बोध्यसे मागधै'

अङ्गराज एवमिदम्—This speech of Aśvatthāman amounts to almost an apology for his declaration in stanza 34, which was taken by Karṇa to be a kind of reflection on his own valour Aśvatthāman frankly admits that he meant no aspiration on any other warrior, but that his somewhat extravagant statement proceeded from the vehemence of his sorrow At this stage the matter should really have ended The following speech of Karṇa, with its characteristic epithet मूढ, is really responsible for the ensuing quarrel It will thus be seen that it is Karṇa who takes the offensive and starts the quarrel and not Aśvatthāman He is therefore responsible for all the consequences Though simple and straight-forward, Aśvatthā

man yet was fiery in his temperament When once his ire is roused, he does not spare Karṇa in the least in the combat that follows But it is worthy of note that throughout the following scene the poet depicts Karṇa in a very unfavourable light. On the other hand Aśvatthāman's character is deliberately exalted

35 निर्वीर्यम्—The reference here is as follows Disguised as a Brāhmaṇa Karṇa went to Paraśurāma and learnt from him all his art In course of time he was, however found out and cursed to the effect that the Brahmāstra would not be of any service to him at the nick of time The charge that Aśvatthāman makes against Karṇa in the second line is unanswerable Why did Karṇa fly away from the battle-field if he was so valiant ? Aśvatthāman again repeats the charge in the fourth line of st 38

36 The sentiment in the second line is exceedingly mean As a great warrior Karṇa should have been able to appreciate valour in others But Bhaṭṭa Nārāyaṇa deliberately depicts him to be mean, malicious, unscrupulous and utterly unsportsman-like.

37 This is an oft-quoted stanza from Bhaṭṭa Nārāyaṇa It deserves to be well remembered by people who claim honour in society on the ground of birth alone

38 Aśvatthāman rightly refuses to defend his father against Karṇa's charge of cowardice He appeals to mother earth. And the appeal is most eloquent It was only the earth which knew, by the number of the dead that fell on it, what terrible work Droṇa performed day after day. As regards the abandonment of his weapon Yudhiṣṭhira knew better

एव भीरुरहम् जात —The sentence is an instance of विपरीतलक्षणा It indicates exactly the opposite of what it expresses Karṇa means I am far from being a coward Your father really was cowardice incarnate You have his example before you I have therefore absolutely no doubt regarding what you would do. You would not be able to do anything at all. Like father, like son !

39 As a Kṣatriya Karṇa simply cannot understand the attitude of Droṇa He can understand people not taking up weapon to strike at others But to remain non-violent when the opposite party is using violence and even to forego the right of self-defence, well, this highly sāttvic attitude Karṇa cannot understand

ब्रह्मबन्धु a contemptible Brāhmaṇa It means a man whose only title to be called a Brāhmaṇa is that he is related to a Brāhmaṇa He does not possess any Brahmanical qualities and yet calls himself a Brāhmaṇa and thus becomes contemptible

40 The reading वेत्स्यसि is grammatically incorrect The correct form is वेदिष्यसि Vāmana, who knew वेत्स्यसि, proposes to split the word into वेत्सि and असि, the latter as an indeclinable being equal to त्वम् द्रक्ष्यसि appears to be an emendation J knew it however.

42 The first line is a good example of a figure of speech called पर्यायोक्तम् or indirect statement Arjuna had vowed to kill Karṇa But Aśvatthāman was going to kill him now He would thus render Arjuna false to his vow In the second line Aśvatthāman asks Karṇa to prepare for fight, or humbly to submit to him, if he wants to save his life Aśvatthāman was determined to kill Karṇa, but he would not do so, if Karṇa humbly submitted to him Some explain the stanza to mean Take up the weapon or submit In either case I shall kill you We cannot understand how this meaning can be had There is no justification for thrusting 'In either case' in Besides the Aśvatthāman that Bhaṭṭa Nārāyaṇa paints here is not so mean as to be ready to kill an enemy even when he abandons the weapon and folds his hands on his head. The truth is that even when in rage, Aśvatthāman through his natural magnanimity offers Karṇa an alternative to save his life.

43 Karṇa means to say that persons of the type of Aśvatthāman thus go on bragging when they are neglected in contempt by the magnanimous.

44 Aśvatthāman points out to Duryodhana the futility of the two possible motives in his trying to shield Karṇa. The low-born and vicious Karṇa cannot possibly be his friend. And

Aśvatthāman himself is going to kill Arjuna So there is no reason why Duryodhana should try to save Karṇa.

व्यामोह infatuation , अन्यदेव—The idea is both the great warriors should really direct their energy in quelling the enemies, who were growing more powerful every day, instead of fighting among themselves स्वबल०—A quarrel among the leaders was a calamity of very highest magnitude That such calamity should befall Duryodhana's army and that it should proceed from such first-class and trusted warriors as Karṇa and Aśvatthāman—well, this surely was quite an untoward turn of events (वाम पन्था) स्वबलप्रधान refers to Karṇa, for he was to be in command of the armies

45 We prefer प्रियसखबलम् to प्रियसखमसुम्, because it directly expresses the idea intended Generally the latter is rejected because it violates the rule given by Apte, in Guide S 125 That rule, we think is unwarranted For, we find it not observed by some of the best Sanskrit writers See for example विश्वगुणादर्शन 2 23

कुलक्रमागतम्—This a taunt to Aśvatthāman with reference to Droṇa's abandonment of arms निष्फलत्वात्—Because of Karṇa's cowardice and the curse of Parśurāma This is a return taunt from Aśvatthāman नेपथ्ये—This annoucement coming after Karṇa's boast in stanza 46 is dramatically very effective मत्समुखीनम् full in front of me

47 Read in this connection ch 47 of कर्णपर्व and compare 'तत्राह कर्णं च सुयोधनं कृपं च द्रौणिं कृतवर्माणमेव । निहन्मि दु शासनमद्य पाप सरक्ष्यतामद्य समस्तयोधा 19 ॥ ' सोत्प्रासम् ironically

48 This stanza is very important from the point of view of Aśvatthāman's character That he should be ready to grasp his weapon again inspite of his vow shows his magnanimity and his readiness to sacrifice his word in serving his king In order to prevent him from doing this Bhaṭṭa Nārāyaṇa has to take the help of the gods in heaven They warn him against breaking his plighted word Truly does Aśvatthāman remark that the gods have partiality towards the Pāṇḍavas

49 This mood of penitence for what he did in rage and the following self-condemnation raise the character of Aśvatthāman immensely in our eyes.

भो भो This speech behind the curtain, as can be gathered from the following words of the charioteer, is uttered by Kṛpa, whom Aśvatthāman had asked to go to the help of Duryodhana at the end of the last Act दोहद a desire, then a thing desired महासमर एव दोहद the great war which you so much desired दोहद originally means a desire in general Amara gives it as a synonym for इच्छा It then came to have double specialised sense as well viz the desire of a pregnant woman and the desire of plants for certain things being done to them before they blossom It is a mistake to suppose that दोहद originally means the desire of a pregnant woman The two adjectives are intended to show the contrast between the past and the present conduct of the kings and to administer to them a taunt It is they who so much desired the war and commenced it They staked their lives through partisanship of the Kauravas It was, therefore, improper for them to flee away now धवलै चपलैश्च चामरै चुम्बिता कनकस्य कमण्डलव यस्मिन् तेन. Golden pots of water were kept in the chariot as a mark of auspiciousness. They were touched by the waving white chowries with which the chariot was decked. The explanation of kamaṇḍalu as kamaṇḍalu-shaped dome or spire of the chariot has no authority. वैजयन्ती banner In ancient days every great warrior had special mark on his banner, so that by looking at it even from a distance one could easily find out to whom the chariot belonged समर्द confused mass पाण्डवपक्ष०—With his body smeared with the blood of Duśśāsana, Bhīma presented an appearence so terrific that even warriors on his own side became terrified स्तोकावशिष्ट—This refers to the slaughter of Duryodhana which Bhīma has yet to accomplish

1 This stanza is quoted by रुय्यक in his अलंकारसर्वस्व p. 94 as an mple of परिकर, which consists in the use of significant adjectives For च तथा J reads मृषत which means 'brooking, tolerating' The reading मिषत. means 'looking helplessly' Both these are unnecessary in view of प्रत्यक्षम्. करज that which grows on the hand, the nail

(**Page 97**) मातरिश्वन् wind विश्रामभूमि a resting place विश्राम is a grammatically incorrect form *Vide* our note on the ward in Ś ii 6 But the form has been used broad-cast in literature There are two ways of accounting for it The one is to resort to चन्द्रव्याकरण which optionally allows vṛddhi and we can thus have विश्राम The second is to derive श्राम from श्रम by the addition of स्वार्थे अण्, श्रमएव श्राम , प्रज्ञ एव प्राज्ञ ('प्रज्ञादिभ्योऽण्' पा 5 4 38) though we have to note in this case that श्रम is not specifically included in the प्रज्ञादिगण and प्रज्ञादि is not an आकृतिगण After this prefix वि लूनकेतु with its banner out It would appear Duryodhana did not care to get his banner repaired; the banner which had been broken by the violent wind in the 2nd Act

2 How Droṇa was not able to protect Jayadratha, though he had promised to do so, was really a mystery We have already seen what capital Karṇa makes out of this (3 28) J apparently takes कुरुकुलविमुखम् predicatively, which is not good His construction would be सकाम दैवं कुरुकुलविमुखं न मन्ये Fate (*i e* evil fate), which has its desire fulfilled in so far as it has enabled the enemy to carry out his difficult-to-be-accomplished vow, has not yet turned away its face from the Kuru family, but yet wants to work some more mischief This way is both unnatural and far-fetched.

3 This stanza is very pathetic and the simile most appropriate शाल a tree

4 Seeing that Duryodhana is not yet recovering consciousness, the charioteer fears that he is dying If he died, Bhīmasena's vow of killing him would in a way be satisfied without his being exposed to danger, which would happen if he actually fought with Duryodhana. Note one very clear dramatic effect which is intended to be produced here As the charioteer utters the second line of stanza 4 Duryodhana is slowly regaining consciousness He, therefore, half catches the words 'भीमसेनस्य (=भीमसेनेन) प्रतिज्ञा पूर्यते' and naturally thinks that Dussāsana is being killed Consequently he breaks out into the following speech For the stage-direction स्वगतम् before मनोरथं च all printed editions read अपवार्य, which is manifestly incorrect. But this point does not seem to have struck any previous editor साकूतम् with emotion अरातिना विमर्दं सघट्टेन सचरितु

शील यस्य who is accustomed to move in collison with a crowd of enemies

6 The stanza is very pathetic and is typical in its sentiments When some one dies, we repent of not having fondled him the more or treated him better If we have done him any wrong, it begins to rankle in our heart कारितोऽस्यविनयम्—It was at Duryodhana's command that Duśśasana had been guilty of the immodesty of dragging Draupadī in the assembly and of trying to strip her naked

7 भ्रात्रा उपहारेण by making an offering of my brother Duryodhana means to say that in bringing him away from the field of battle, the charioteer deliberately left Duśśāsana as an offering to the ferocious Bhīma He practically saved Duryodhana's life at the sacrifice of Duśśāsana's

8 The idea is After killing Duśśāsana, Bhīma would naturally have turned his attention to Duryodhana and in order to kill him would have dealt him blows with his mace. That would have brought Duryodhana to his consciousness and a duel would have followed resulting in the death of one or the other Duryodhana wishes this had happened rather than his life been thus saved क्षोदै with blows or strokes, from क्षुद् to pound to dust

9 This is an expression of extreme despondency on the part of Duryodhana He wishes that death might overtake him, but he does not like to be killed by Bhīma For the second line compare 'न काङ्क्षे विजयं कृष्ण न च राज्यं सुखानि च। किं नो राज्येन गोविन्द किं भोगैर्जीवितेन वा॥ येषामर्थे काङ्क्षितं नो राज्यं भोगाः सुखानि च। त इमेऽवस्थिता युद्धे प्राणांस्त्यक्त्वा धनानि च॥ भगवद्गीता 1 32—33

(Page 102) The reading शरप्रहार काय is absurd Sundaraka had been sent to Duryodhana directly from the battle-field He had really no time to go to a hospital and get his wounds bandaged. Besides as we shall see later on, his wounds are fresh and they cause him pain How the reading शर काय came to be adopted may be thus explained The dramatic company which represented Bhaṭṭa Nārāyaṇa's Veṇīsaṃhāra found it more convenient to make Sundaraka with

his wounds bandaged than to bring him on the stage with fresh gaping wounds on And this was natural So the reading शर काय seems to owe its origin to the convenience of representation Such changes introduced for what is called convenience of representation (प्रयोगाची सोय) are not uncommon A question of stage-arrangement here arises What are Duryodhana and his charioteer to do during the time required by Sundaraka to go through his preliminary speech ? It appears to us that in the mood of extreme despondency which has overpowered him, Duryodhana sits, apparently engrossed in his own miseries, his head characteristically reclining on his hand His charrioteer stands, looking at him with great concern This arrangement would be quite natural (Page 104) घन य सनाह (armour) तस्य जाल (wire-gauze) तेन दुर्भेद्य मुख येषाम् In extradicting the darts, the pincers (कङ्कवदनम्) had to be thrust in the coat of mail Their points made of excellent steel, were however, not broken by the wire-gauze of the armour (Page 105) अनुम्रियते—It appears the practice of dying after a loved relative prevailed in the poet's days Otherwise this reference here cannot be easily understood एकादशानाम्—This sentence is extremely pathetic and shows the working of fate. That it should be necessary to search for Duryodhana was sufficiently striking. For in the natural course of things his whereabouts should be well-known. Further, not to be able to know where His Majesty was even after making the search—well, this was something which nobody ever thought possible But Fate has made this possible today Fate, therefore, deserves to be censured अथवा—Sundaraka now changes his point of view What has happened is the direct result of Duryodhana's own actions So Duryodhana himself, and not Fate, is to be blamed in the matter निर्भर्त्सित—This sentence is a good example of an elaborate परंपरितरूपक The principal metaphor consists in identifying the house of lac and gambling with a poisonous tree Then the metaphors of the seed , the sprout etc are brought in. फल परिणमति the fruit is taking effect (Page 106) धौरेया —धूर वहन्ति ते— horses, those that are yoked. (Page 107) देवस्य मणिमुकुट०— This is of course a courtly compliment to Duryodhana It means Sundaraka does not feel the pain of his wounds in His Majesty's presence Such is the miraculous effect of Duryo-

dhana's crown The sentence shows by the by that Sundaraka was suffering pangs from his wounds They therefore could not have been bandaged अविज्ञातौ सधान, शराणा धनुषि नियोजन, मोक्षश्च, तेषा शत्रुषु पातश्च, यस्मिन् कर्मणि यथा तथा, निक्षिप्त धरिषु मुक्ता शरा एव धारावर्ष धारारूपा वृष्टि येन—This is a common description of the way in which dexterous warriors discharged arrows They did with such rapidity that it could not be known when they took out the arrows from the quivers, placed them on the bow-strings and discharged them at their enemies The reading '०वरिषिणा (०वर्षिणा)' brings in an unnecessary possessive termination viz इन्, when its sense is well brought out by a Bahuvrihi, as shown above मध्यमपाण्डव -This epithet is properly applicable to Arjuna भीम was not मध्यमपाण्डव, but rather मध्यमपार्थ The application of the epithet to Bhīma must be put down as being due to the author's carelessness The use may, however, be justified by saying that only the three elder Pāndavas are here meant as being the more important. But the justification is obviously tame (**Page 108**) अन्धीकृतमुभयबलम्-Two causes contributed to produce darkness *viz* the dust raised by the two armies as they met in collision and the confused mass (सघात) of herds (घटा) of elephants that lay scattered all round Elephants are dark in colour Scattered as they lay there, they spread a tinge of darkness all round आच्छोटनम् letting off The same root has descended in the vernaculars, छोड, सोड, छोट

(**Page 109**) तुरगमसवाहनव्यापृत etc —The author is apparently nodding here Does he mean to suggest that Vāsudeva carried in his four massive hands the conch, the discuss, the sword and the mace, while he sat there managing Arjuna's horses ? It is hard to believe that this was so His two hands must have been engaged with the reins and the whip The four things mentioned are no doubt the emblems of the Lord But not that he carries them everywhere In fact he had vowed not to take up a weapon in this war (**Page 110**) अवधूय shaking aside This may either mean adjusting, or putting off The first sense appears preferable For it is not good to send Vṛsasena to the battle bare-headed. रत्नशीर्षकम् jewelled helmet The displacement of the hemlet was a bad omen and has been therefore particularly referred to. By the by Sundaraka appears to be a

wonderful observer जीवा bow-string दक्षिणहस्त०-The adjective is realistic शरपुङ्ख the forked end of an arrow at which the feather of herons (कङ्कपत्रम्) are attached. This constitutes the back point of the arrow and it rests on the bow-string when it is discharged शल्य the dart, the pointed steel end of an arrow बन्ध has no propriety (Page 111) भल्ल is a crescent-shaped arrow श्रुतिपथे कृत प्रणय यै This means the arrows were drawn as far as the ear before being discharged शिक्षाबलानुरूपम् worthy of his training and his strength Arjuna possessed both these Another way is to take शिक्षाबलस्य अनुरूपम् worthy of the strength i e excellence of his training (Page 113) धानुष्क a bow wielder, an archer धनु प्रहरण यस्य सकटम् a group, a crowd, a conflict of feelings This description of Karna's feelings and actions is at once beautiful and pathetic नरेन्द्रलाञ्छने the emblem of his royalty viz the white umbrella शिलीमुख an arrow परिभ्रमणमात्र०-What particular practice of ancient warfare is referred to here cannot be known How can the volley (सपात) of arrows be warded off by moving round and round ? Perhaps by moving in a circle the Prince was able to avoid the decent of arrows on his body It must be admitted the passage is not clear J's reading मण्डलाग्रेण चरितुम् would perhaps give better sense It means that with a sword (मण्डलाग्रम्) in hand, Vṛṣasena began to move round and round (परिभ्रमण) In thus moving he probably was able to cut all the arrows that were discharged at him and thus to save himself (Page 114) तातस्य अधिक्षेपे मुखर vociferous in reviling my father मध्यमपाण्डव is here properly used for Arjuna (Page 115) शक्ति was a weapon of great power and is often referred to in ancient warfare But what the exact nature of this weapon was we cannot possibly know The dictionary meaning, spear, dart, lance, pike, does not appear to represent it correctly For, the description of the śakti, as we have it here or elsewhere, is hardly applicable to a spear, dart, etc. The śakti looked charming (रमणीय), because it was studded with gems of various kinds It was at the same time dreadful (भीषण), because it was intended for Vṛṣasena's destruction सोपहासम् contemptuously प्रेक्ष्य is an unwarranted use of the gerund For its subject and the subject of विगलन are different *Vide* above notes on iii 6 This description of Karna's condition is again so beautiful and so pathetic सिंहनाद विनादिनं वृकोदरेण is rather an

awkward expression Three explanations can be offered (1) In Prākrita genders of words, especially the masculine and the neuter, are not so rigid सिंहनाद in Prākrita may thus be neuter Hence the correct Sanskrit translation of ' सिंहणाद विणादिद अ ' is ' सिंहनादो विनादितश्च, ' which is easy (2) सिंहनादम् is a णमुल् formation in the sense सिंह इव नदित्वा (3) सिंहनादम् is an adverb, going with विनादितम् in the sense 'सिंहस्य इव नाद यस्मिन् कर्मणि यथा तथा ' क्षुरप्र is an arrow shaped at its point like a horse's shoe (Page 117) अविनय एव नौ तस्या कर्णधार the helmsmam of the boat of insolence This means that Karna directed all the immodest acts of the Kauravas This was not correct The expression is obviously used more for its altiteration than for its sense मम परोक्षम् is my absence परोक्षम् literally means beyond the range of my eyes अक्ष्णो परम् परोक्षम् Two points have here to be not ed (1) The change of अक्षि to अक्ष at the end of this compound is obtained according to गणसूत्र ' प्रतिपरस मनुभ्योऽक्षण ' (2) पर + अक्षि is expected to yield परोक्षम्. We, however, get the irregular form परोक्षम् पतञ्जलि accounts for it in three ways परोभाव परस्याक्षे परोक्षे लिटि दृश्यताम्। उत्व वादे परादक्ष्ण सिद्ध वास्मान्निपातनात्' महाभाष्य युष्माक प्रेक्षमाणानाम् (inspite of you who are looking on) is an instance of a genitive absolute स्मर्तव्यशेष करोमि reduce to memory This is a euphemism for 'kill' Arjuna gives a challenge right royal We admire him for it (Page 118) सावहित्थम् (अवहित्थया आकार गोपनेनसहित यथा स्यात् तथा ' अवहित्थाकारगोपनम् ' हैम) so as to conceal his feelings Arjuna's open challenge to kill Vrsasena in the presence of all the warriors roused Duryodhana's anxious feelings But he tried to conceal them प्रतिषिद्धभीमसेन etc —This shows Arjuna s chivalry Arjuna showed himself at his very best at this time He wanted to have his vengeance on Karna for his complicity in the murder of Abhimanyu His ire had been pitched high The whole world trembled at his fury (*vide* below v 5) पत्रिभि with arrows (Page 119) अतिक्रान्त had ceased Arjuna with his skill knew that a certain arrow had done its work He, therefore, stopped his discharge to enable people to realise what had happened प्रेक्षे is historical present, equal to प्रैक्षे पर्यस्तम् stretched

10 पर्याप्तनेत्रम् having wide or large eyes This is considered a sign of beauty, especially in women J takes पर्याप्त नेत्र यत्र

where i e at the sight of which the eye is gratified अचिरोदितचन्द्र इव कान्तम् lovely or delightful like the newly arisen moon. उद्भिद्यमानेन नवयौवनेन रम्या शोभा यस्य तत् whose charm was rendered attractive by fresh youth sprouting forth Already beautiful by nature, the face of Vṛṣasena was rendered still more so by his fresh youth प्राणापहारे (at the passing away of life) परिवर्तिता दृष्टि यस्य. This is capable of being explained in three ways (i) The eyes were turned up at the time of death This lent to the face a hideous appearance (ii) At the time of death the eyes were turned helplessly towards Karṇa (iii) दृष्टि = दर्शनम् The whole appearance of the face had changed and become ghastly in death The stanza is extremely pathetic

पुण्यवन्तो हि—Pathos reaches its climax in this sentence and the following stanza The sentence looks like a paradox and is on that very account so impressive and so eloquent Duryodhana meant His affliction was so intense that he really was incapable of feeling any grief He had, indeed, passed that stage Meritorious, certainly, were those who were capable of feeling grief For that meant their affliction had not passed the limit of human endurance. As for people like him, their hearts were so deadened that they were no longer susceptible of any grief or pain. For they were actually being burnt with the fire of humiliation

(**Page 121**) अनवेक्षिता परेषां प्रहरणानां अभियोगा येन who cared not for the strokes of others' weapons अन्तरित was screened and thus kept out of the range of Karṇa's fury (**Page 122**) परिवर्तित रथ the chariot was changed परिवर्तित must be understood to be आदिकर्मणि क्त in the sense of 'the chariot was arranged to be changed' For, रथपरिवर्तन cannot precede रथावतरण as stated here As the horses of Karṇa's chariot were killed and its pole (कूबर) broken, Śalya gave instructions for change of chariot In the meanwhile he induced Karṇa to get down and offered him consolation in diverse ways शीर्षं स्थानं यस्य तस्मात् from his turban यथा, as it stands at the beginning of the letter but not forming part of it, looks absurd It probably formed part originally of the stage-direction (वाचयति यथा), or came after विज्ञापयति एतत् आलिङ्गनम् अन्तम् अन्त्यमित्यर्थः यस्मिन् कर्मणि यथा तथा for this the last time The compound is peculiar.

12 कृती well versed यत् since. Karna's message amounts to this Since I have failed so miserably to fulfil the fond expectations you formed of me, I have no other alternative left open to me except to ask you to find a remedy for all your griefs by the unaided prowess of your own arms, or by merely shedding tears The message breaths of despair pure and simple Otherwise, Karna would not have addressed such words to his friend घट्टयसि strike किमारम्भ what is he about? What is he engaged in? अभिन्नौ not different, identical

13 अशिव—The water is called inauspicious, because it means the water which is offered to the dead in obsequies अपुनर्भावि not happening again, the last This was because they were to kill themselves afterwards गाढ च तदुपगूढ च a close or fast embrace दुःखितौ sorrow-stricken, because they had lost all their dear and near ones निर्वृतौ relieved, happy, because they had their full revenge

(**Page 123**) अथ वा is inappropriate The expression generally marks change of thuoght, or change in the angle of viewing things Here however quite a new statement is being made अथ च would be right But there is no authority for this शोक प्रति as regards our grief The idea is it does not lie well in my mouth to send you any consolation Because both of us are plunged in equal sorrow. When some one very dear to us is lost, we say, well, he was too good for us, or he really did not belong to us The sentiment in the first line conforms to this mode of lamentation हेषासवलित mingled with the neighing of horses अतिबीभत्सम् an extremely loathsome thing त्वम् एक शेष बान्धव ययो—The sentence is so pathetic

15 This is one of the most pathetic stanzas not only in this drama, but in the whole range of Sanskrit literature This pathos can be appreciated to the fullest extent only by those who have had the misfortune of losing a younger brother not much junior in age घ्रात—The practice of smelling young people on the head when they went to fall at the feet of the elders prevailed in ancient times and is found even now in some old families तामवस्थाम् refers to the dreadful kind of death Bhimasena inflicted on him. The event was too horrible to be referred to in so many words Hence the general statement The

reading अपगतघृण means who has lost all compassion (घृणा), cruel, ruthless To go to Dhṛtarāṣṭra and Gāndhārī without Duśśāsana was exceedingly heartless.

ACT V

जात is a term of endearment. स्वैरम् gently, slowly वैलक्ष्य नाटयति--Duryodhana does not know what to do or speak in the presence of his parents Hence his bewilderment

1 Dhṛtarāṣṭra states in this stanza how he expected to meet his son But oh ! How sorely has he been disappointed by the turn events have taken ! Surely, this was due to the accursed fate of Dhṛtarāṣṭra himself, sinful as he was That is what he means उन्मोचित removed, donned off कर्णे कृतापाश्रय reclining on Karṇa आदौ निर्जिता पश्चात् सान्त्विता तान् The idea is Dhṛtarāṣṭra expected Duryodhana would have the conquered princes brought before him and would then graciously offer them some consolation in a spirit of chivalrous sympathy for the fallen enemies With the reading निर्जितशात्रवान् (निर्जिता शात्रवा यै), नरपतीन् would refer to kings on the side Duryodhana himself, at whom he would be graciously looking in a spirit of approbation The reading in the text is preferable because to be surrounded by conquered hostile monarchs and then to treat them with a patronising tone surely constitutes greater glory than to be merely in the midst of warriors on one's own side अव्याहार silence वत्स यदि त्वमपि–This pathetic appeal of Gāndhārī has the desired effect Duryodhana begins to speak and what he speaks is also pathetic.

2 पापोहम्—Duryodhana takes his cue from Dhṛtarāṣṭra, who has above used the same self-condemnatory epithet. अप्रतिकृत य अनुजाना नाश त पश्यति असौ who has seen the slaughter of his younger brothers without avenging it The compound is an instance of a defect called अविमृष्टविधेयांशत्व What Duryodhana really means is अनुजाना नाश मया दृष्ट स च मया न प्रतिकृत That he has not been able to avenge his brothers' murder heightens his accursedness. च.—In a spirit of self-condemnation Duryodhana

considers himself to be unworthy of the spot-less Bharata family, and consequently, uses च instead of न चिर जीव— Duryodhana understands the suggestion of Gāndhārī She means Duryodhana should not care for victory now, but should somehow try to save his life by making peace with the Pāndavas.

3 Duryodhana rightly points out that the words of Gāndhārī are quite unbecoming an excellent Ksatriya woman She should rather encourage him to seek revenge than to suggest that he should save his life किमपि is used adverbially in the sense of 'unaccountably' Duryodhana could not understand how Gāndhārī should utter such unbecoming and undignified words निर्गत वत्सल वात्सल्यमित्यर्थ, भावप्रधानो निर्देश, यस्या who has no parental affection Duryodhana means to say that if Gāndhārī had had mother's affection, she would have urged him to avenge the death of her 99 sons As she did not do that she apparently had no parental affection सुतशत–This expression, along with भ्रातृशत, is loosely used to designate the 99 brothers of Duryodhana The Kauravas, including Duryodhana, were 100 in number When, therefore, a reference to the death of the hundred Kauravas occurs, it must be understood to mean 99 only This is careless writing no doubt, but the poet seems to have adopted the expression for the sake of convenience

(**Page 129**) नूनम् introduces modification in the previous thought The death of so many sons has plunged Gāndhārī in grief The result is she has lost her usual proud, Ksatriya spirit and wants to save her only remaining sons somehow वितथ. false अपुष्कलम् not sufficient, not wide enough to cover all cases, not of universal application इदम् is used generally with reference to the lokavāda referred to by Sañjaya Duryodhana means to say that the popular saying regarding the pot and the rope has only a limited application It is certainly not applicable to case where the relation of उपक्रियमाण (thing served) and उपकरण (the instrument which renders service) exists between the thing lost and the thing remaining If one pot was lost, another could be secured and the rope made useful It was, therefore, wisdom not to throw it in the well But in the present case his brothers for whose comforts his life was pledged and who consequently

were उपक्रियमाण, were dead Where then was the necessity of preserving the उपकरण *viz* his own self ? Duryodhana lived for his brothers When they were gone, there was no need of his continuing to live But the rope is not meant to serve a particular pot only It can, therefore, be put to use again by securing another pot Such, however, is not the case with Duryodhana So the maxim is not pertinent It should be noted that the sentiment which Duryodhana here expresses is exceedingly noble To consider oneself dedicated to the service of one's younger brothers and to look upon one's life as purposeless when they are dead, well, this sentiment very few elder brothers are capable of entertaining and acting up to We certainly do not expect the voluptuary of the second Act to be such a great moralist

4 शोकेऽपि विराजमानौ looks contradictory They will shine because their son Duryodhana will have fully avenged the slaughter of their other 99 sons,

वचनं कृ is a Sanskrit idom for 'to obey, to act up to' When we remember this, there can be no ambiguity ragarding the explanation of this line It then naturally follows that अपश्चिमम् (न पश्चिम यस्य which has no following, which isthe last) is to be understood attributively Gāndhārī thus means that Duryodhana should obey this last desire of his father. If Duryodhana did this, Dhṛtarāṣṭra would leave him to himself and wold no longer meddle in his affairs If अपश्चिमम् is understood predicatively, the sentence is capable of yielding two interpretations (i) Make the words of your father final *i.e* do not argue with him, but obey him promptly If Duryodhana argued, Dhṛtarāṣṭra would answer and hence his words would not be final (ii), न पश्चिमम् अपश्चिमम् (नञ्तत्पुरुष) not the last The idea is If Duryodhana did not respect his father's desire, he would sorely die of broken heart These words would then be the last he uttered The last is the most far-fetched of these three interpretations Note here that Dhṛtarāṣṭra has not yet spoken to Duryodhana about this matter of making peace Gāndhārī's words 'पितुर्वचनम्', therefore, appear improper and have given cause for anxiety to some The truth was that all the three had gone to the battle-field for the pre-arranged purpose of seeing

Duryodhana and inducing him to make peace Gāndhārī's proposal, backed up by Sañjaya's support, was as good as Dhṛtarāṣṭra's Besides in order to add weight to her words, Gāndhārī specially referred to her own words as being Dhṛtarāṣṭra's, thus intimating to Duryodhana that in what she and Sañjaya were speaking, they had his father's full support Now when Gāndhārī made this specific demand of Duryodhana in his name, Dhṛtarāṣṭra realised that he had not said a word on that topic and hastened to give his support in the following speech

5 This is rather a pitiful appeal that Dhṛtarāṣṭra makes It is quite unbecoming an old Kṣatriya monarch, one of whose legs is already in the grave दायाद (दायम् अत्ति आदत्ते वा असौ) means originally one who shares the ancestral property, a co-sharer, a coparcener, hence an enemy The word is interesting from the sociological point of view In most cases of the division of ancestral property bitterness of feelings arises over the division with the result that enmity springs up between the various claimants This is how a word which signified a near relative in the first instance came to mean an enemy शमयत slughtering, butchering

(**Page 130**) अद्यापि अस्ति--This may mean. (i) I am now sufficiently advanced in age and experience and have really no need of advice from people like you, O Sañjaya I know my own interest and am quite capable of taking care of myself (ii) If there was any time when advice could have been offered me with advantage, it was before hostilities were declared and war commenced Now we have gone so far ahead in the war that it is impossible to retrace our steps So you better not give any advice at all Sañjaya, however, takes this petulent remark of Duryodhana coolly without in any way being affected thereby and proceeds with his argument विजिगीषु an ambitious monarch who is desirous of making conquests Such a one is a proper object of advice (उपदेष्टव्यम् = उपदेश) to the wise as long as he lives For, in his opinion there is nothing to lose, but possibly something to gain, in listening to the advice offered A विजिगीषु is thus defined ' सपन्नस्तु प्रकृतिभिर्महोत्साह कृतश्रम । जेतुमेषणशीलश्च विजिगीषुरिति स्मृत ॥' कामन्दक नीतिसार 8 6 भवत एव प्रज्ञावत --This is sarcastic (**Page 131**) ईप्सितस्य युधिष्ठिरापेक्षितस्य पणस्य बन्धेन

दानेनेत्यर्थ by offering him the desired terms तात etc —This speech of Duryodhana is at once dignified, spirited and well-reasoned, without being in any way offensive The arguments of Duryodhana carry conviction But Dhṛtarāṣtra, blinded by affection for his son as he is, sees not the force of Duryodhana's statements उदात्तपुरुष a man of lofty or noble spirit, असुखमवसाने यस्य ending in misery नयवेदिन् versed in politics The adjective is used with significant irony It shows that Sañjaya should have known, versed in politics as he professed to be, that Yudhiṣṭhira was not likely to listen to his overtures of peace, because while Duryodhana was weakened by the loss of Duśśāsana, Yudhiṣṭhira was as powerful as ever with all his brothers unharmed And it is well-known princes do not like to make peace with their enemies who are losing (हीयमानान्)

6 In this stanza the readings adopted in the text are the best The first line gives, in the form of a question of appeal, a proposition of general application and the second line points out how matters stand in the present case J's reading given in the foot-note conveys the same idea, but in a round-about way रिपो हीयमाना —शत्रौ अपेक्षया अपकृष्यमाणा who have lost more than their enemy, who have been comparatively weakened, who are losing ground before the enemy सदधते (try to) make peace अहीना who have not lost Supply परान् सदधते after कथम् The idea is the Pāṇḍavas have not lost, hence they would not like to make peace If instead of अहीना, हीना were taken to be the word by dropping the अवग्रह, the sense would be ' सानुजा पाण्डवा हीना कथम् how can the Pāṇḍavas, with their brothers living, be said to be the losing party ? ' It will be noted this reading is clumsy and the sense is not directly had

(Page 132) It must be pointed out here that Duryodhana does not put forward this argument of the fundamental impossibility of arranging peace under the present circumstances, with a view to point out a real difficulty in the way, but merely to worst Sañjaya on his own ground and thus effectively to silence his mouth But Dhṛtarāṣṭra misunderstands him If Duryodhana feared that Yudhiṣṭhira would be unwilling to come to terms, says Dhṛtarāṣtra, he would see to it that he listened to him For, he was sure Yudhiṣṭhira would not go against his desire. Note that this was a great

compliment to Yudhisthira It shows what high opinion even a crooked-natured man like Dhrtarāstra had of his piety and of his reverence for the desires of elders, अन्यच्च lit and another, moreover Dhrtarāstra is adducing another reason why he thinks Yudhisthira would be glad to make peace दैवापकृष्टम् dragged down by Fate, dominated by Fate, in the clutches of Fate, depending on Fate Yudhisthira thinks that everything that happens in human affairs is in the clutches of Fate. Human efforts can here have but little scope Such being his belief he is not sure when Fate would turn averse to him inspite of the valour of his brothers and the superior strength of his side at present This is so especially because he is at present engaged in war and war always abounds in treacherous practices (सङ्ग्रामो बहुच्छल) He consequently fears that any time treachery may be practised upon him and the life of one or more of his brothers be lost In that case he himself will commit suicide Such being his idea he will gladly welcome terms of peace whenever you will offer them This represents the trend of Dhrtarāstra's ideas expressed in this small sentence, which is so full of meaning. We have here a variety of readings सर्वमेवापाकृत नानुमन्यते (i) will not consent to any evil being practised on us संग्राम is बहुच्छल no doubt But he will sanction no च्छल on his side Thus he always stands exposed to danger, (ii) will not much mind even all the injuries you have done him Forgetting these, he will be ready to make peace, because war abounds in treachery सर्वदैव अपकृष्टमात्मान मन्यते signifies the same idea as the reading adopted in the text He always considers himself to be dragged down He does not know when danger may overtake him सर्वदैवापकृष्टमात्मान मन्यते भवद्भ्य considers himself to be always inferior to you, because of his vow He does not know when you will practise treachery on him and bring him in danger Thus he always stands in terror of you उपपत्तियुक्तम् full of reason, reasonable

7 This stanza is exceedingly pathetic. It is quite proper it sets all people weeping दु शासनशोणितम् अशनं यस्य who feasted upon Duśśāsana's blood The last line contains the author's favourite काकु तपस्विनी poor, pitiable (अनुकम्पार्हा)

8 कलितभुवना who had subjugated the worlds कल् and वल् in Sanskrit are regarded as roots to which any sense suitable

to the context may be given 'कलिवली कामधेनूः इति शाब्दिका' The third line shows that there is nothing to be much sorry for in the death of Dhṛtarāṣṭra's 100 i e 99 sons. For they have met the death that all Kṣatriyas covet सगरेणोढा धुरम् the yoke that was borne by Sagara, his course of conduct What particular action on the part of Sagara, Duryodhana asks his parents to imitate is not clear It would appear he merely adduces the instance of Sagara as of one who had suffered equally or even more Yet he did not lose heart, but proceeded calmly with his ordinary business of life So Dhṛtarāṣṭra and Gāndhārī also should not give up courage and stoop low, but should go on performing their duty The story of Sagara occurs in the रामायण, बालकाण्ड 38 ff Sagara had 60,000 sons While in search of their father's sacrificial horse they went to Pātāla and were burnt to ashes by the sage Kapila विपर्यये तु but the contrary of this happening, i e, if you gave up courage उल्लङ्घित स्यात्—Because it is unbecoming a Kṣatriya to lose heart in this way अतिभैरव exceedingly frightful रह परप्रतीघातोपाय a means of striking the enemy covertly This base proposal coming from the old monarch makes him utterly contemptible

9 Duryodhana's reply is spirited and reveals his well-known proud nature He refuses to try to kill his enemies secretly, when they have killed his relatives before his eyes in open fight. The second half of the stanza is full of grim pathos and reaches the high water mark of self-condemnation Duryodhana argues I have killed your sons, who were hundred in number! How many are the enemies? They are only five I can easily kill them! How grim and ghastly does this logic of Duryodhana appear! भवतीसुत is grammatically inaccurate In forming the compound भवती must be resorted to its masculine form भवत् साह्यम् (from सह) means togetherness, companionship, assistance ऐतु from इ with आ To Gāndhārī's question, 'कस्ते साहाय्य करिष्यति,' Duryodhana answers he does not want anybody's help except that of fate By this he means to say that the victory of the Pāṇḍavas so far has been due to fate or chance more than to their superior strength If only fate were now to help him, he would kill the Pāṇḍavas in no time The reading साम्यमेतु means Let fate become even-handed Up to this time fate has been partial towards the Pāṇḍavas Let it just be impartia

and Duryodhana will easily kill his enemies. What Duryodhana wants from fate is no special favour, but to hold the scales even between him and the Pāṇḍavas This sentiment is more in keeping with Duryodhana's proud character, which refuses help even from fate But as the line is an answer to Gāndhārī's definite query about help, साह्यम् must be preferred to साम्यम्, inspite of the proud and noble sentiment conveyed by the latter. कदनम् slaughter

10 This stanza appears to have been uttered by some one from the Kaurava army itself, who apparently does not like the idea of Duryodhana keeping himself aloof from the field of battle The stanza is one of the most pathetic in the whole field of Sanskrit literature प्राजनम् a whip Śalya was much too overpowered with grief to pay attention to the guidance of horses The animals were familiar with the road and hence were slowly drawing the chariot If somebody asked Śalya where Karṇa was, the only answer he gave was copious tears Śalya in this condition presented a truly pathetic appearance and his sight was no doubt like a dart pierced in the heart of the partisans of the Kauravas पार्थाङ्कितै —In ancient times warriors had their arrows marked with their names शल्ययन् (from शल्ययति a denominative from शल्य in the sense of शल्ययुक्त करोति) piercing, causing acute pain

11 शल्येन यथा = शल्येनेव like dart Just as a dart entering the body makes one faint, in the same way Śalya entering the Kuru camp, mounted on the vacanct chariot of Karṇa, made all the people swoon The idea is When people saw Śalya's chariot enterin without Karṇa, they knew that Karṇa was killed and fainted away for grief. शून्यमनोरथम्—The Kurus had now pinned all their faith on Karṇa His chariot without him was like a vain desire

13 The idea in the second half is As long as Karṇa lived, there was some hope that Duryodhana might continue alive. But now that all his friends and relatives had been killed, it was impossible to expect he would live Note the uppermost idea in the old dotard's mind is somehow to try to save his son's life.

15. The stanza amply reveals Duryodhana's fast friendship for Karṇa

16 असाधु an evil deed अतिदु श्रवम् exceedingly painful to hear J's reading means 'My family is sure to die on the death of Karṇa, who never did an evil thing, extremely painful to hear ' The adjectival clause here is अपुष्टार्थ It does not supply the reason, as expected, why Duryodhana considers his family as sure of destruction on Karṇa's fall Altogether this reading is unsuitable

17 प्राणान् त्यजन् is idiomatic for प्राणत्यागात् The construction of the second line looks confusing तत्कृते (बाष्प) त्यजत दीनस्य मे बाष्प किं वार्यते why are the tears of me, who am weeping helplessly for him, warded off *i e*, why am I not allowed to weep helplessly? अस्मत्कुलान्तकरणम् leading to the destruction of our family. Because Duryodhana suggests the existence of his family depended on Karṇa

18 भूमौ निमग्नचक्र when the wheel (of his chariot) was sunk in the earth The reference is as follows While learning the art of archery under Paraśurāma with a view to obtain from him the knowledge of the Brahmāstra, Karṇa unwittingly killed the cow of a Brāhmaṇa Reporting the deed to the Brāhmaṇa he begged to be forgiven, because he had done it through mistake. The Brāhmaṇa was incorrigible however, said he really deserved death for that offence and cursed him to the effect that while fighting with his adversary, the earth would swallow the wheel of his chariot and that his enemy, taking advantage of his position, would cut his head off See महाभारत शन्तिपर्व 2 20-22 When the wheel was plunged in the earth, the movement of his chariot became impossible and he offered an easy target for Arjuna The charioteer particularly makes reference to this incident in order to show that Karṇa was caught at a disadvantage and unjustly killed.

19. The idea is ' At the recollection of Karṇa, Duryodhana's mind is agitated with sorrow But on learning how he was killed in an unfair manner, his ire is roused and is getting the better of sorrow.

20 मे is construed both with समानायां विपत्तौ and संशयित रण वरम्, by what is known as काकाक्षिन्याय or देहलीदीपन्याय Duryodhana means Whether I fight or do not fight and make peace, I am sure to die Calamity in the form of death is common to both these alternatives In one case I shall be killed by the enemy, in the other I am sure to die of grief for Karna Though both the courses are attended with identical evil, I prefer to fight For, in fighting I am not quite so sure to be killed Perhaps I may be successful So in this alternative *viz* that of war there is uncertainty (संशय संजात अस्य स संशयित) with regard to the result. That's why I prefer it

21 Dhṛtarāṣṭra admits that there *is* uncertainty (संशय) in such adventures as that of launching upon a fight But when he thinks of the dreadful Bhīma, the uncertainty becomes a hard certainty He sees no chance of success for Duryodhana against Bhīma and his heart trembles मानशौण्ड well-known for your pride or self-respect 'शौण्डो मत्ते च विख्याते' विश्व Note how a word which originally meant 'intoxicated (शुण्डाया पानागारे भव)' came to mean 'famous, well-known' A man who drinks is generally talked of in society and gains notoriety 'Notorious' was therefore the second stage in the change of meaning of शौण्ड. Then the sinister idea about the 'well-known-ness' was dropped and the word became synonymous for 'famous, well-known' अजिह्मकृतौ निपुणम् not skilful in treachery, straight-forward छलबहुलम् abounding in treacherous practices That Dhṛtarāṣṭra should speak of his son's action as free from evil practices and that of the Pāṇḍavas as abounding therein looks like the height of impudence But strange to say the words seem to have a dramatic significance, For, was not Duryodhana killed by the employment of a छल ? Dhṛtarāṣṭra's utterance here is thus prophetic संगर battle, war-fare The author's carelessness is responsible for the use of the word in the neuter gender To take संगरम् as acc sing, the object of उत्प्रेक्ष्य, is to misinterpret the author For, the second half is quite independent of the first. It depicts by two short sentences the great contrast between Duryodhana's action and that of the Pāṇḍavas The stanza is a good example of balanced construction based upon contrast. The first half also contains contrast, though not quite so marked.

22 तव शिष्य —This is by no means a compliment to Karṇa in the reader's eyes But it must have appealed to the old man.

23 Note the author uses three different words to express the same idea, गते, हते and विनिपातिते This sounds a little like Bāna शल्यो जेष्यति (इति) बलवती आशा वर्तते—The line is an instance of irony or what is called विपरीतलक्षणा It really means that there is an instance of hope that Śalya will conquer the Pāndavas. Another way of construing the second line is to take आशा बलवती राजन् as a parenthesis and as embodying a general proposition Man's tendency is to go on hoping against hope till the bitter end Hope eternal springs in human heart, as a poet says This tendency, Sañjaya is referring to, when the proposal of installing Śalya in the command of the armies is brought forward

24 With grim pathos Duryodhana says he already has installed his own self in the command of the armies. The water used for this strange installation is supplied by his tears which are falling in ceaseless flow (अनिवारित सपात येषाम्)' The idea is Duryodhana does not now much care for a Commander. The only thing he now wants to do is to fight with Arjuna and to kill him or be killed कर्णा०—His soul would secure his embrace with Karna when he would be killed by Arjuna.

(Page 143) अस्माक शोकम् अपनुदति असौ who puts an end to our grief जन refers to both Bhīma and Arjuna There is a double meaning in this expression. If Duryodhana killed Bhīma and Arjuna, his grief for his brothers and Karṇa would vanish, as he would then have avenged their slaughter. If on the contrary he himself was killed, then too all his sorrow would be put an end to along with his life. अयथातथम् in a disorderly manner.

26 The stanza is uttered in a spirit of jeering irony, so characteristic of Bhīma. All the epithets used are inteneded to sting Duryodhana to the quick They either remind him of his past mis-deeds, or prominently bring before him his present losses.

(Page 144) उपक्षेप something which is thrown near, declaration वाचा व्यवस्यन्ति are operating with the tongue तातेन अम्बया च सह—This has been significantly used Duryodhana asked his charioteer simply to announce his own presence The Sūta, however refers to the presence of Dhṛtarāṣṭra and Gāndhārī purposely If Bhīma and Arjuna had any evil intention, the charioteer felt sure, they would not try to put into practice in the presence of the elders स्वयं विश्राव्य नामकर्मणी—The Smṛtis (मनु 2, 122, याज्ञवल्क्य 1 26) lay down that in saluting the elders one should announce one's name Bhīma emends this rule of the Smṛtikāras in order to suit his own purpose of harassing the cunning old monarch

27. It is not clear why Arjuna should precede Bhīma As an elder brother the right of precedence belongs to Bhīma Perhaps, as he has recently killed Karṇa Arjuna is in hast to wax eloquent over his great feat and outstrips Bhīma To certain extent this was natural यस्य = येन who defied the world in his pride.

28 चूर्णित pounded, pulverised क्षीब intoxicated It is *p p* from क्षीब् क्षीबति–क्षीब्यति to be intoxicated अर्चति bows, pays respects Note the difference between the announcement made by the two brothers The one is poetical and cunningly tries to heighten the importance of the feat by representing the greatness of Karṇa The other is plain, straight-forward and matter of-fact. While the one reveals a conscious effort to produce an effect, the other has no trace of it in it The one belongs to a clever politician, the other comes from a simple rough soldier.

(Page 145) सपत्न an enemy It is irregularly fromed from सपत्नी सपत्नीव सपत्न Co-wives are generally at daggers drawn Hence, the word, which signifies a co-wife comes to mean an enemy वाचस्पत्य explains the word as सह एकार्थे पतति यतते who strives after an identical object, an enemy

29 यै नृपै·—The monrachs could be said to have dragged Draupadī in the assembly only metaphorically They silently sat there and offered no protest Bhīma considers this implied

consent to the atrocious deed to be as heinous as actually doing the deed itself क्रोधवह्नौ—This of course refers to Bhīma's anger कृशाश्च ते शलभाश्च insignificant moths The reading कृत is necessarily clumsy येन=यस्मात् since अतिगुरूणि कर्माणि an exceedingly great deed This is said ironically The deed referred to is the same viz insult to Draupadī It is difficult to understand the propriety of पौत्रै No पौत्र of धृतराष्ट्र had made himself prominent in offering indignities to the Pāndavas Bhīma apparently wants to hold Dhṛtarāstra responsible for all his kith and kin The idea of Bhīma is Since you, O father, allowed in your presence all those misd-eeds, it is proper you should be made acequainted with their logical consquences also

30. Bhīma's words are too much for Duryodhana. He now grows defiant अस्मिन् वैरानुबन्धे in this formation of hostility Duryodhana means to say that all those kings, whom Bhīma refers to as having perpetrated the crime of dragging Draupadī, had nothing to do with that incident which was the cause of hostility He alone was responsible for the deed and had every right to perform it, because Draupadī was his slave, won in gambling Bhīma, therefore, had little reason to be proud of the slaughter of those more or less innocent monarchs His pride in fact was most improper before he conquered him viz Duryodhana In the last line we must understand a काकु Note that the use of the gerund अजित्वा is grammatically incorrect For, the subject of अजित्वा is भीम and that of the second verb is दर्प (we have to supply वर्तते after दर्पः) In order to make the use justifiable we must supply स्थितस्य after अजित्वा

31 Construe कर्मणा (अप्रियाणि कर्तुं) शक्त न (सन्) एष वाचा अप्रियाणि करोति This cool remark of the politician Arjuna is more insulting and humiliating than the out-spoken defiant utterance of Bhīma

32. विशस् to butcher, to slaughter कटुप्रलापिन् you who talk such bitter things! Duryodhana's words in stanza 30 stung Bhīmasena, for their defiant insolence apart, they had truth in them गुरु refers to Dhṛtarāṣṭra Bhīma feared that with his well-known doing fondness for Duryodhana, Dhṛtarāstra might prevent him from killing his son on the

spot Otherwise he would have done it That Dhṛtaraṣṭra had not said anything which could be construed into his desire to intervene is no objection against this interpretation For Bhīma knew well the nature of the old monarch and he also realised that even his very presence acted as a deterrent, for after all he was a guru The reading गुरू न कुरुत clearly appears to be anemendation, made in order to include Gāndhārī But this is unnecessary The explanation of गुरु as Arjuna, even in the sense of a respectable man, is absurd Apart from the initial impossibility of making the word guru to mean Arjuna, we know Bhīma was a manwho would have cared a button for Arjuna's intervention, if he had really meant to kill Duryodhana then and there मद्गदाग्रेण निर्भिद्यमानानि अत एव रणितानि अस्थीनि यस्य. Bhīma means as he would break the bones of Duryodhana's body with his mace, they would produce a crashing noise The reading मत्कराग्र (my palms) is not so good Bones could not ordinarily be shattered by strokes of palms and they would not produce a crash if dealt with in this manner It may, however, be argued that मत्कराग्र has special propriety here, because Bhīma does not expect to fight a mace-fight there, but will crush Duryodhana by merely battering him with his fists

33 शोकं नयनसलिलै परित्याजितोऽसि you were made to give vent to your sorrow by means of tears त्यज्, मुच् and ग्रह् and some other roots are considered to be द्विकर्मक in the causal Thus दुर्योधन शोक त्यजति primitive, दुर्योधनं (not दुर्योधनेन) शोकं त्याजयति causal, दुर्योधन शोक त्याज्यते passive of causal See R 15 88 and 17 3 Bhima means The reason why you were spared so long even when I was angry was to inflict on you the humiliation of having had to shed tears in grief like a woman and of having been made the witness of your brother's slaughter. Otherwise I could have killed you long ago

34 मम गदया भिन्नानि यानि वक्षस अस्थीनि तेषा वेणिका मालिका सा एव भीम भूषण यस्य having a frightful decoration in the form of a series of chest-bones fractured by my mace

(**Page 147**) यथेव नाम etc This sentence is ironical Bhīma laughs sarcastically before he utters it It means I know what importance to attach to your words, No reliance can be placed

in them Another way of construing the words is Yes, you are not to be disbelieved My relatives will certainly see me in that condition Then interpret मद्गदा etc as मम दुर्योधनस्य, गदया त्वद्गदया भीमगदया इत्यर्थ , भिन्नानि चूर्णितानि यानि वक्षोऽस्थीनि तेषा वेणिका मालिका समूह इत्यर्थ सा एव भीम भूषण यस्य मद् in the compound is to be construed with वक्षोऽस्थीनि and गदा is to be understood in the sense of Bhīma's mace The idea is Bhīma says his relatives will see him decorated with Duryodhana's bones broken by his mace. There are serious objections against this interpretation (1) सुप्तम् cannot be construed favourably to Bhīma The sense of 'lying asleep' of 'lying at ease' will not do Why should Bhīma lie on the battle-field after killing his adversary ? (ii) It is absurd to speak of Bhīma as being decorated with Duryodhana's *bones* Bhīma will surely smear his body with Duryodhana's *blood* But are we to suppose that he will have a garland of Duryodhana's bones also ? It is, however, perfectly right to speak of a man decorated with *his own* bones. For they lie crushed in his own body in death (iii) The following words of Bhīma are opposed to such interpretation तथापि (but) introduces something which is different from the previous statement This second interpretation of 'यद्येव etc' must, therefore, be rejected, तथापि—Duryodhana has talked of killing Bhīma '*ere long* (न चिरात्)' Bhīma says, 'You may or may not succeed in this. But I tell you what is going to happen *just in the near future* (प्रत्यासन्नमेव). Bhīma is contrasting to 'प्रत्यासन्नमेव' with Duryodhana's 'न चिरात्' If this 'प्रत्यासन्नमेव' turns out to be true, the question of Duryodhana's 'न चिरात्' does not simply rise at all

35 नृणा पश्यताम् is a genitive absolute त्व मुख्य· यस्य तादृश यद् भ्रातृणा चक्रं समूह तस्य उद्दलनेन (mangling) यद् गलद् असृक् (blood) तदेव चन्दन तेन. Note that reference to the blood of the other brothers is only metaphorical Bhīma was going to smear his body the next day with the blood of Duryodhaha alone.

आक्रान्त captured, made his own Why Paraśurāma has been specially selected is not clear We think the author chooses him more for rhyming with अभिराम than for any other significance. As the expression stands we may say that the fame which Paraśurāma achieved by killing his enemies in

revenge for the murder of his father is specially alluded to तापित subjugated, brought under sway.

86 आप्ता relatives वह्निसात्-सात् is added in the sense of 'making over to,' according to 'तदधीनवचने पा 5 4 54 (साति स्यात् कृभ्वस्तिभि सपदा च योगे। राजसात् करोति। राजसात् सपद्यते। राजाधीनमित्यर्थ.। सि कौ) अश्रुभि उन्मिश्रम् mixed with tears मार्गन्ताम्-मार्ग् (मार्गति to search for), belonging to the first conjugation, is generally Parasmaipadin But its use in the Ātmanepāda is not quite unusual Note 'आत्मोत्कर्षं न मार्गेत परेषां परिनिन्दया। स्वगुणैरेव मार्गेत विप्रकर्षं पृथग्जनात् ॥' In fact according to चन्द्रव्याकरण all roots can take either Pada 'चन्द्रादयस्तु मन्यन्ते सर्वस्मादुभय पदम्' गहने in the thick mass or crowd The last line contains a fine conceit and is an excellent example of सहोक्ति This stanza is important, because it gives us an idea of the methods of ancient warfare The battle, it would appear, stopped at night and then people found out their dead relatives and burnt them and offered them obsequial water.

37 युष्मान् विजेतु शील यस्य capable of conquering you प्रौढम् prominent, magnificent अनवजितश्च न्यस्तहेतिश्च तस्य who laid down his weapon, (though) unconquered हेति *m f* a weapon, a missile शिक्षावान् who has had good training प्रत्युपगमनेन by rising to receive. विरागम् disaffection

38 अभ्यमित्रम् (अमित्राणाम् अभि) आपतित is proceeding against the enemies. It was improper on the part of Aśvatthāman to utter this stanza He did not know the rule '*De mortuis nil nisi bonum*' The snub he receives from Duryodhana in the next stanza is consequently well-merited साभ्यसूयम् with indignation.

39 That Duryodhana should so bluntly refuse the somewhat patronising offer of services from Aśvatthāman even under the present circumstances testifies at once to his proud nature and his fast friendship for Karṇa किल shows अरुचि or disapproval.

कथमद्यापि Aśvatthāman is surprised to find Duryodhana so fast in his friendship for Karṇa He quits him, therefore, in dissatisfaction.

40 परिवदति reviles This is another stanza proving once more Duryodhana's devoted constancy of friendship for Karṇa

41 स्तन्यम् (स्तने भवम्) mother's milk. क्षौमम् linen garment विवर्तनम् rolling. शोक refers to grief for his friend Karṇa, which was augmented (स्फीत) by the death of his younger brothers There should be no ambiguity about it owing to the proximity of अतिप्रणयात्, which also refers to Karṇa विकृत वचन यस्य whose words were offensive Both in this and the following stanza Dhṛtarāṣṭra is appealing to the heart of Aśvatthāman and urging him on to do his best He apparently hopes still that Aśvatthāman would be able to kill the Pāṇḍavas Āśā is Balavatī no doubt in human breast! Note that the reference to Aśvatthāman's childhood contained in this stanza is not supported by the Mahābhārata The poet invents it for the sake of dramatic effect For, we know that when Droṇa went to Hastināpura, Aśvatthāman had passed the stage of extreme childhood alluded to in the stanza

42 यत्=यथा how वितथेन by means of a falsehood *viz* the false news of your death तादृश is genitive sing., 'Of such a personage as Droṇa' साङ्ग्रामिक रथम्—It is now evening and there is no propriety in ordering the military chariot to be brought. For, as we have seen the battle did not continue in the night That is why Dhṛtarāṣṭra asks Duryodhana to accompany him to Śalya's camp This intention of going to Śalya's camp is suggestive of the fact that Śalya would be the next Commander-in-Chief We may find some propriety in Duryodhana's ordering his military chariot to be brought Perhaps he wanted to go to the field of battle and have a last look at his friend Karṇa who was lying dead there

ACT VI

1 The three metaphors used in the first two lines of this stanza are exceedingly appropriate and serve to indicate well the nature of warriors concerned Bhīṣma with his unfathomable bravery is aptly identified with the great ocean Droṇa with his burning heroism stands for fire Karṇa with his malicious and vindictive disposition is properly a serpent Symmetry would require a metaphor for Śalya also and a critic would not be wrong if he found प्रक्रमभङ्ग in the stanza कथमपि appears to have been specially used in the middle of the line so as to be capable of being coustrued with both the preceding and the following clauses It suggests the great difficulty the Pāṇḍavas found in vanquishing these two warriors निर्वृत means either happy or ended 'स्वास्थ्ये नाशे च निर्वृति' वैजयन्ती The latter sense is here intended But the word is not appropriate The metaphor of the fire requires the word निर्वाणे आशीविष (आश्या विष यस्य who possesses poison in his fang) and भोगी are synonyms and mean a serpent The use of both the words proceeds from the author's carelessness The expression is somehow justified by taking the first word as an adjective, the whole meaning a venomous serpent रभसात् through rashness स्वल्पावशेषे—This refers to the slaughter of Duryodhana, which alone remains now to complete the victory of the Pāṇḍavas वाचा refers to Bhīma's declaration of his vow to the effect that he would kill Duryodhana that very day or would himself commit suicide जीवितसंशयम् danger of life Yudhiṣṭhira's idea is Perhaps Bhīma may not be able to find Duryodhana that day He will then have to commit suicide Yudhiṣṭhira will also follow suit in accordance with his own vow (see v 7) The other brothers are also very likely to follow them in death.

(Page 153) पाञ्चाल्या इति–Draupadī means to say that as the vow was taken for her sake, it was really she who had thrown them all in danger of their life ननु मया-Yudhiṣṭhira points out it is really he who is at the bottom of the whole mischief For, if he had not indulged in gambling, no calamity would have befallen them अपर्युषिताम् (अ + परि + उषित *p. p* from वस्) not standing overnight,

not standing over till the next day, which must not be left unfulfilled overnight, but must be accomplished on that very day The reading प्रणष्टस्य is evidently a scribe's error for प्रनष्टस्य, for Pāṇini's rule viii. 4 36 forbids the chance of न to ण in the case of नश् उपलभ्य to be construed with प्रणष्टस्य Duryodhana disappeared on learning such a vow of Bhīma.

(**Page 153**) पटुना पटहरवेण व्यक्ता घोषणा येषाम् who make their proclamation (of duty) to the loud beat of drum. It is difficult to understand the propriety of this adjective What was the necessity of proclaiming by the beat of drum that these ministers were appointed for searching Duryodhana out! This procedure would probably have proved a hindrance instead of a help in the performance of their task? समन्तपञ्चकम् (समन्तात् पञ्चक निहतक्षत्रियरुधिरह्रदपञ्चकं यस्य) is the same as the celebrated Kurukṣetra and is so called because round about it Paraśurāma had filled five pools with the blood of the Kṣatriyas in olden days

2 दाशा fishermen कक्षेषु in forests क्षुण्णानां (*p p* from क्षुद् क्षुणत्ति to trample upon) वीरुधा लताना निचयेषु समूहेषु परिचय येषाम् who are familiar with (the appearance of) cluster of creepers (when they are) trampled upon स्वपरपद्धविदः able to distinguish between their own and others' foot-prints रन्ध्रेषु अभिज्ञा acquainted with caves सिद्धाना व्यञ्जन येषाम् who put on the badge of ascetics Note 'तीर्थाश्रमसुरस्थाने शास्त्रविज्ञानहेतुना। तपस्विव्यञ्जनोपेतै स्वचरै सह सवसेत्॥' हितोपदेश 3 35, also कामन्दक 13 27 प्रतिमुनिनिलयम् (मुनिनिलये मुनिर्निलय इति) is an अव्ययीभाव compound.

3. शङ्कितम् (suspiciously) is used adverbially मदिराविधेया slaves of wine, under the complete influence of wine To complete the sense of the second half supply ते प्रदेशा ज्ञेया The directions for finding out the whereabouts of Duryodhana contained in this and the preceding stanza are very appropirate They reveal the author's close observation of the world in general and of human nature in particular.

(**Page 154**) पाञ्चाल or पाञ्चालक is a general term and means an inhabitant of the Pāñcāla country. Here a particular individual appears to have been meant कथं समरगोचरो etc --Draupadī's feverish anxiety for the safety of her lord is well brought

out in this small sentence. अन्यथा otherwise i. e other than the truth, an untruth.

4 The stanza represents what happens in the domain of love even in our ordinary life The sentiment is akin to Kālidāsa's famous ' अतिस्नेह पापशङ्की. ' Ś. iv. When the fate of some one very dear to us is concerned, we become anxious even without any cause. We know the person is sure to come out successful in the trial, we are aware of his capacities to cope with the situation, yet we become doubtful about the result This was what happened in the present case Yudhisthira knew Bhīma's strength of arms, yet actually when the question arose of a conflict with Duryodhana, he grew dubious about victory Such apprehension is only an index of the intense love we have for the person in question The first line contains a general proposition विषयाद्विनापि even without a cause अपि is even better construed with उरुविक्रमस्य (of great valour) This shifting need not cause any concern; it has sometimes to be done in construing stanza Yudhisthira means that the apprehension which arises without any cause is not a sign of weakness For it is found even in the case of उरुविक्रम people ! One need not fight shy of the suggestion which the first half gives rise to viz that Yudhisthira speaks of himself as उरुविक्रम As a Ksatriya he had every right to style himself so. Moreover this indirect way of praising oneself is by no means a defect in character. Vide Ś i 21 विवेकपरिमन्थरताम् dullness of judgment, inability to judge correctly If the man is able to form correct judgment, he will not grow apprehensive. But affection deprives him of this power of discrimination at all

5 न प्राणानां क्षय refers to the danger to the life of even all the Pāṇḍavas in the event of Bhīma's defeat अथवा changes the previous thought. Yudhisthira now shakes off his apperhension

6 स refers to Duryodhana आकर्षणे क्षम (who proved himself to be) capable of pulling. बध्यते punningly stands for वध्यते also, on the authority of ' रलयोर्डलयोश्चैव शसयोर्बवयोस्तथा । वदन्त्येषा च सावर्ण्यमिलकारविदो जना ' and is then to be construed with स केशपाश बध्यते स च वध्यते This use of बध्यते for वध्यते does not necessarily point to the author's being a वङ्गीय For, though in Bengal the intermix-

ture of व and ब is usual, we know that this is a common enough device in the use of श्लेष, whether the poet lives in Bengal or elsewhere The expression आकर्षणक्षम is not happy First, क्षम used for प्रगल्भ, the sense here intended, is unusual Secondly, Duryodhana had not proved himself to be आकर्षणक्षम For, Duśśāsana had dragged her hair So the expression must be understood metaphorically Perhaps a better way is to take आकर्षणक्षम to refer to Bhīma And he *viz*. Bhīma is capable of pulling it (in the process of trying it into a braid) No other man may now touch Draupadī's hair. It is only Bhīma who can do so.

(**Page 157**) अस्ति marks the beginning of Pāñcālaka's story and has no special sense गान्धारराज एव शलभ This refers to शकुनि The reading गान्धारराजकुलशलभे (राजकुशलमेव शलभ) is not good In order to explain it we must either suppose that there were many other members of the Gāndhāra royal family fighting and that they also were killed by Sahadeva, or say that the slaughter of Śakuni meant the ruin of the Gāndhāra family The first supposition is opposed to the context, which is obviously intended to refer to the death of the principal warriors only The second alternative is far-fetched. नितराम् आक्रन्द येषाम् loud in their lamentations सेनापति refers to Śalya and Śakuni. रिपुबलपराजयेन उद्धत (haughty, fearless) वल्गित (lit galloping; here, movement) यासां ता·, विचित्रपराक्रमेण आसादिता (overpowered) विसृता (flying) अस्य याभि ताश्च, तासु

(**Page 157**) अनासादितवन्तौ is bad Sanskrit for न आसादितवन्तौ Compare above ' यतस्था भानुमती ' ii p 30 The technical defect in such cases is called अविमृष्टविधेयांशत्व मादृशे भृत्यवर्गे is an unjustifiable instance of एकदेशी अन्वय मादृश goes with भृत्य alone बीभत्सु means Arjuna In the Virātaparva Arjuna thus explains his name ' न कुर्यां कर्म बीभत्स युध्यमान कदाचन । तेन देवमनुष्येषु बीभत्सुरिति मा विदु· ॥ 43 31.' जलधरसमये निशाया सचारिता· या तडित तासां प्रकर इव पिङ्गले, reddish-brown like a succession of lightning flashes playing in the night of the rainy season आदीपय् to brighten यत्किंचनकारिता do-anything-ness, wantonness, perversity सविदितः कुमारस्य मारुते who was well-known to Prince (Bhīma), the son of Wind Or we may take संविदित· in the sense of संविदित संवेदन (definite information) अस्ति अस्य । संविदित + अच् मत्वर्थीय In this way कुमारस्य

मारुते is to be construed with अन्तिकमुपेत्य This is J's way and is equally good प्रत्यग्रविशासितै (with the recently killed i e with the blood of the recently killed) मृगै (deer or beasts) लोहितानि (red) चरणौ निवसन च यस्य श्वासेन ग्रस्ता अत एव अर्धश्रुता ये वर्णा तै अनुमेयानि पदानि यस्याम् The man apparently ran to give Bhīma the information he had obtained He was, therefore, breathing heavily Half his syllables were consequently lost in his gasping So the word which he actually said had only to be inferred by means of the half heard syllables पदपद्धती lines of foot-prints स्थलमुत्तीर्णा is found to have returned to dry land The man reported that two tracks were clearly imprinted on the bank of the lakes as going thereto One of these was seen to return, but not the other The information was exceedingly valuable, for it meant that Duryodhana had entered the lake Some one accompanied him to see him do so This some one of course returned Who this someone was Bhaṭṭa Nārāyaṇa does not tell us It must have been one of the three, Kṛpa, Kṛtavarman and Aśvatthāman, who also had disappeared with Duryodhana.

(**Page 158**) सलिलस्तम्भनीं विद्याम्-This is a mystic art by which one is able to make the waters top its usual operation The tendency of water is to enter the openings of our body and stop our respiration By means of this art one is able to paralyse this tendency with the result that one can move in water as freely as one does on land Duryodhana knew this art सरसी a lake सकलासु दिक्षु (वर्तमानेषु) निकुञ्जेषु पूरितम् अतिरिक्तं च यथा स्यात् तथा so as to fill the bowers on all sides and overflow (the banks) This and the following two compounds are used adverbially उद्भ्रान्त frightened away त्रासोद्धत grown wild in terror

7 Bhimasena is here pointing out the contrast between Duryodhana's noble birth and his past haughty action on the one hand and his present mean behaviour on the other The purpose is of course to put him to shame and force him to come out जन्म व्यपदिशसि claim birth माम्—The idea is he who looks upon me, who am intoxicated with etc , must needs be prepared to fight with me and avenge Dussāsana's death, and not lie in mud so ignobly मधु and कैटभ were two powerful

demons who had proved more than a match even for Viṣṇu, but who, however, were ultimately killed by means of an artifice In old times Duryodhana's hauteur was so excessive that he did not hesitate to act arrogantly even towards Hari, the destroyer of the powerful demons, Madhu and Kaitabha But to what depth has he sunk now!

8 उपशमितप्राय well-nigh extinguished. प्रसह्य (forcibly) goes with हत in हतपतिषु This is another instance of an awkward एकदेशी अन्वय प्रोन्मुक्तै disorderly (प्र उद्) loosened. The idea is Draupadī's wrath is now almost removed—it will be completely removed when Duryodhana is killed, because Bhīma has killed all the other Kauravas and cause the braids of hair of their wives to be loosened *Vide* Buddhimatikā's words on Text p 20 स्रवद् असृक् the blood flowing अस्त cast off The idea is you were known to be excessively proud (मानान्ध) But apparently you have cast off your pride without doing anything to avenge the the death of your brother, Duśśāsana

(Page 160) ततश्चैव भाषमाणेन—This speech of Pāñcālaka appears to be an interpolation It tells us nothing new, but repeats what has already been said *viz*. Bhīma's violently agitating the lake अवतीर्य has no propriety Bhīma surely must have descended into the lake already when he agitated it before अतिभैरव आरव यस्मिन् कर्मणि यथा तथा भ्रमित. वारिसञ्चय यस्मिन् कर्मणि यथा तथा so as to cause the water to whirl round with an exceedingly terrible noise.

9 कोप एव दहन कोपदहन , कोपदहन उग्रविषमिव कोप...विषम् , तस्य स्फुलिङ्गाः, उद्भूताः कोप ..स्फुलिङ्गा यस्मात् from whom proceeded sparks of the fire of his anger, which resmble a deadly poison We have here a confusion of metaphor and simile Anger is identified with fire This is a metaphor common enough. In conformity with it we have the words स्फुलिङ्ग and उद्भूत But what purpose Bhaṭṭa Nārāyaṇa has in view in bringing in the further simile of deadly poison he alone knows This simile in fact spoils not only the metaphor in this compound but also the principal simile in the stanza According to this latter the following are compared सर—क्षीरोदधि, भीमभुज—मन्दर, वेल्लन—ुमथन, उत्थान—कालकूट. Symmetry would require Duryodhana's anger to

be compared with the fumes of the posion But Bhaṭṭa Nārāyaṇa has spoiled the beautiful simile by introducing the metaphor of fire, which in its turn is vitiated by the other simile engrafted on it आयस्त massive, powerful.

(Page 160) साधु—Yudhīsthira is able to appreciate the Ksatriya spirit displayed by Duryodhana करयुगलेन उत्तम्भिता (held up, balanced) इत्थं च तोरणीकृता (turned into an arch) भीमा गदा येन As Duryodhana emerged from the water, he held over his head in both his hands his terrible mace, which consequently looked like an arch over his head This was perhaps to avoid a possible blow from Bhīma while coming out प्रलीनम् concealed प्रकाशं (used adverbially) लज्जमान feeling ashamed in the daylight पातालम् the nether world (Page 161) आसीनश्च कौरवराज - This picture of Duryodhana is exceedingly pathetic As observed before, Bhaṭṭa Nārāyaṇa is at his best in pathos पर्याप्त समराय equal to the fight

10 सुयोधम् easy to fight with दंशित clad in armour, mailed दंश (armour) संजात अस्य असूयान्विताम् indignant

परस्परयो क्रोधेन अधिक्षेप (taunt, censure) यस्मिन् ईदृश य परुषवाक्कलह (an altercation of harsh words) तेन प्रस्तावित (commenced) घोरसंग्राम यास्याम् Before they actually came to blows, warriors generally hurled accusations at each other in harsh language विचित्रविभ्रमेण भ्रमिता whirled round in wonderful revolutions (Page 160) अभ्युदयोचिता समारम्भा ceremonies appropriate for (occasions of presperity

12 कबरीबन्धे क्षण करोतु let her hold festivity *i e* rejoice at the (near prospect of the) tying of her braid आजौ परिपतति advances to battle Supply प्रत्यासन्ने सति after कबरीबन्धे This second half suggests that the valour of Bhīma is as great as that of Paraśurāma The figure is दीपक

आदेश command Pāñcālaka utters this sentence, because he observes there lurks behind Draupadī's words a suspicion as to whether Kṛṣṇa was not being carried away by his affection in thus halloing before he was completely out of the wood.

(Page 163) देवकीनन्दनस्य बहुमानात्—Yudhisthira is by this expression trying to throw the responsiblity of commencing fesetivities before actually learning the news of Bhīma's victory on the Lord सविधातॄणा पुरस्सरा leaders among masters of ceremonies अन्तर्वंशिका chamberlains प्रभञ्जनस्य मरुत अपत्यम् पुमान् प्राभञ्जनि the son of Wind

(Page 164) अनुक्तहितकारिता disposition to do things beneficial to or liked by (the master) without being bidden यदि माद्रीसुतयो —Draupadī of course suggests by this that Yudhisthira and Arjuna would also have been able to fight with and kill Duryodhana However, in the heart of her hearts she knows the real value of these two before Duryodhana in a macefight But it was improper to speak out the whole truth in the presence of Yudhisthira (Page 165) समरं प्रतिपत्तुम्—Yudhisthira means that to none of Pāndavas is Duryodhana really able to offer battle Draupadī's fears are thus unfounded Note that this is merely an idle brag Everybody boasts of his strength in this drama, as we have seen Yudhisthira has therefore his own share We may pardon him especially because he is at present in his wife's presence. It is not right that Draupadī should have a low opinion of at least two of her five husbands So Yudhisthira says all of them are equally powerful. But the clever lady is probably laughing in her sleeve! शङ्के I expect, I anticipate The author was probably nodding when he put down this word In view of Pāñcālaka's definite statement that Duryodhana elected to fight with Bhīma, this 'I expect,' looks absurd We must therefore bluntly put शङ्के = शङ्कितवान् (I did expect, I did anticipate), which by the way is almost like putting black equal to white

13 उद्गूर्ण (*p p* from उद् = गुरगुरते) raised aloft कृतहस्तता deftness of hand, dexterity सीरिन् is Balarāma, because he carries a सीर or a plough as his weapon Both Bhīma and Duryodhana had learnt the art of mace-fight from Balarāma

(Page 166) क्षुत्क्षाम hungry. It is really suprising how the chamberlain reports the guest to be hungry But the guest himself says that he is thirsty. There is again no reference in what follows to his hunger.

चार्वाक as a friend of Duryodhana figures in the Mahābhārata But his part there is different The scene is Bhaṭṭa Nārāyaṇa's own invention समुदाचार formal courtesy, etiquette (Page 167) भृङ्गार a pitcher पानभाजनम् drinking bowel उदन्या (उदकस्येच्छा) thirst (Page 168) वृत्त तत् that is already over This small sentence means so much It indicates the death of Bhīma Yudhisthira and Draupadī rightly faint away

14 अस्मिन् पदे संदिग्ध एव (सति) while this word (वृत्तम् over) yet remains ambiguous दुःखमास्ते experiences agony. The idea is the demon's word वृत्तम् has some ambiguity about it It may perhaps mean that the battle between Bhīma and Duryodhana was over, not necessarily because Bhīma was killed, but perhaps because something came in the way of its continuance. If Yudhisthira once knew the truth regarding his brother's death, he would commit suicide and be subject to grief no longer.

15 एष क्षण मया दत्त this moment I have assigned i.e I am quite prepared

16. गुर्व्यो गदयो घोर ध्वनिर्यस्मिन् which was marked by a dreadful noise created by the huge maces प्रियशिष्यतामालम्ब्य relying on the fact of Duryodhana's being a favourite pupil i e actuated by love for his favourite pupil प्रतिकृतिं गत took his revenge

(Page 171) जटासुर, बक, हिडिम्ब and किर्मीर were demons killed by Bhīma. सौगन्धिक was a lotus of celestial fragrance At the request of Draupadī Bhīma brought such lotuses from Kubera's garden and thus pleased her.

(Page 171) समग्र यथा तथा सगलितम् which had copiously fallen भ्रातृवधशोकात्—The idea is If Arjuna had elected to fight with his Gāndīva, he would surely have killed Duryodhana But he was so much overpowered by grief for his brother Bhīma's death, that he really cared not much for success, but somehow wanted to put an end to his existence And no better way of doing this could be found than to fight a mace-duel with Duryodhana प्रत्यग्रस्य (fresh) क्षतजस्य छटया (mass, quantity), चर्चिताम् (smeared) भ्रमिता या गदा तस्या झंकारेण (whiz) मूर्च्छित (intensified) गम्भीरवचनानां ध्वनि यस्य In grave tones

Duryodhana challenged Arjuna to fight The gravity of his words was heightened by the whiz of his mace which he whirled round and round वृतायस्ते अनुज is one more instance of careless writing What is meant is तृतीय पाण्डव . अतिप्रयत्नात् because as the demon suggests Kṛṣṇa would not readily leave his friend to such cruel fate

(Page 172) मच्छरीरस्थिते विच्छेदे कातर so apprehensive of the break in the good condition of my body This adjective logically follows the preceding It would appear in the troublesome days of their forest life Bhīma always showed himself to be particularly attentive to Yudhiṣṭhira's comforts

17 दुरोदरम् (दुष्ट उदर यस्य) pregnant with evil, gambling दुरोदर च तद् व्यसन च तद् विद्यते यस्य The objectionable nature of such compounds has already been pointed out. दुरोदरं व्यसन यस्य स दुरोदरव्यसन would have expressed the same sense The reading सीदता (stooping low, accepting a humiliating position) for सा तदा is not good सा तदा vividly recalls the former occasion and is much more forcible Besides the idea of सीदता is already expressed by दासता अङ्गीकृता समद बलेन—*Vide* above pp 23-24 The adjective is significant and heightens Bhīma's sacrifice The sentiment in the second half of the stanza is very pathetic

(Page 173) महाराज किमेतद्वर्तते-This sentence contains a world of meaning Kālidāsa may well be proud of this Compare his 'किं वीजयतो मा सख्यौ ' Ś. III By its very silence the sentence so eloquently proclaims how under the weight of the really unbearable sorrow at Bhīma's death, Draupadī had almost turned insane and could not understand what all that was about.

(Page 173) किं नाम वैपरीत्यम् what possible (good) change, contrary to usual nature. The reference is to the popular belief that a person, who dies prematurely, generally develops extraordinarily good nature just before his death The good acts he performs are generally a warning of his approaching end, though then we do not take them to be such. Note that for this belief there is really no foundation in truth All this is the work of affection What happens is that when a man dies we generally

remember and brood upon and magnify his good points only with the result that they appear to us to mark a change from his usual disposition

19 करद one who pays tribute करदीकृत (made to pay tribute) is a loose use of च्वि Ordinarily a man may become puffed up after having brought the entire earth under subjection But Bhīma blushed at the feat, because he thought it was not big enough to be proud of सूदताम् the position of a cook विनश्वर (वि + नश् + the suffix वरच्) perishable, who was soon to die

कृष्णाग्रज and सुभद्राभ्रात are significantly used Krsna had great partiality for the Pāndavas At least in the capacity of Krsna's elder brother Balarāma should have shown them some consideration. Then again Subhadrā was his sister He therefore, should not have done anything that brought her husband in danger of life

20 ज्ञातिप्रीति love for relatives (*viz* the Pāndavas) क्षत्रियाणां धर्म —This required Balarāma to remain perfectly neutral when the two warriors were fighting But he broke his neutrality by clandestinely making a sign to Duryodhana The second half means I can understand your holding the balance even between your two pupils, Bhīma and Duryodhana, though the above consideration should really have inclined you towards the former But what I cannot understand is your showing partiality towards Duryodhana, which, Yudhisthira says, was as good as showing yourself averse to me luckless as I am

(Page 175) अतिसंधत्से deceivest The idea is when you faint, you feel no pain You thus get rid of it, while it torments me बध्नातु नाथो—Draupadī's speech shows traces of a mind seriously disordered by sorrow With all her previous history before our mind's eye, her present pathetic condition excites our pity and our sympathy, as no other character in this drama does (Page 176) क्षत्रधर्ममनुबध्नन्—This suggestion of Draupadī is well worthy of an excellent Ksatriyā If Yudhisthira had acted upon it as he should have done and looked likely, the mischievous plot of Cārvāka would have been laid bare The demon, therefore, as we shall see, induced him not to do so संविभागा. distribution In distributing things, we give them to the various persons concerned So that चितासंविभागेन = by giving her pyre

21 पाटलाङ्गी red all over; lit having its bady red Construe अर्जुनेन यद् अद्य कृत, तदेव ममापि हि श्रेय । जयेन कृतम्

(Page 177) सुस्निग्धम् lovingly-kindly

22 The stanza represents the fundamental defect of the Hindu character which dates right up from epic times *viz* the tendency to raise private grief and affection over every other consideration When Yudhisthira expressed himself ready to fight with a mace with Duryodhana and thus seek his death in a true Ksatriya fashion, Cārvāka was naturally alarmed. If Yudhiṣṭhira merely desired to accomplish his death and cared not much for victory, Cāvāka argued, what was the propriety in going to the field and in actually hearing another unpleasant news *viz* that of Arjuna's death ? He could as well kill himself anywhere, here for example by entering the pyre in Draupadī's company This had the desired effect on Yudhisthira But the Kañcukī intervened and pointed out to him the extreme impropriety of abandoning his duty as a Kṣatriya, which required him to fight with the killer of his two brothers and try to avenge their death The only answer Yudhisthira makes to this timely reminder of the Kañcukī is that it would be impossible for him owing to the vehemence of sorrow to be able to see Bhīma and Arjuna struggling in death on the field and their enemy triumphant by their death This means in consideration for his private grief he abandons his duty as a Ksatriya. The second line contains a reference to two prominent exploits in the career of Bhīma and Arjuna - वित्तेशपुर—This refers to the bringing of the Saugandhika lotuses, which grew in lake outside the city of Kubera Bhīma had to fight with and kill thousands of Yaksas before he was able to take the lotuses away. शक्रपुर—This refers to Arjuna's feat in killing the demons called निवातकवच, who on the strength of boon from Brahmā, had become दुर्जय to the gods Arjuna went to Indra's capital, learnt from him certain missiles and killed these demons at his direction

(Page 79) विषम शङ्खनिर्घोष· fearful blast of a conch This apparently belonged to Bhīma and proclaimed his victory over Duryodhana अपरमप्रियम्-This means the death of Arjuna

23 Construe—येन भुजयोर्बलेन सुते सह निर्वाहिता आसि This

refers to another wonderful feat of Bhīma's physical strength. When the house of lac was set on fire at night, Kuntī and the other Pāṇḍavas could not walk rapidly owing to the fear and loss of sleep Bhīma literally carried them all on his own body Read ' तेन निद्रोपरोधेन साध्वसेन च पाण्डवा । न शेकु सहसा गन्तु सह मात्रा परतपा । 25 भीमसेनस्तु राजेन्द्र भीमवेगपराक्रम । जगाम भ्रातृनादाय सर्वान् मातरमेव च ॥ 26 स्कन्धमारोप्य जननीं यमावङ्केन वीर्यवान् । पार्थौ गृहीत्वा पाणिभ्या भ्रातरौ सुमहाबल ॥ 27 उरसा पादपान् भञ्जन् महीं पद्भ्या विदारयन् । स जगामाशु तेजस्वी वातरहो वृकोदर ॥ 28" म भा आदिपर्व 161 The last line of the stanza is very pathetic

(Page 180) पौण्डुकुलबृहस्पति –Each of the Pāṇḍavas had some speciality about him Thus, Yudhiṣṭhira was noted for piety, Bhīma for physical strength, Arjuna for skill in archery, Nakula for personal beauty and Sahadeva for wisdom That is why the last is called Bṛhaspati, the preceptor of the gods, who always serves as an upamāna for wisdom सकल कुरुकुलमेव कमलाकर (a lotus pond) तस्य दावानल The Kuru family (understood in the wider sense so as to include the Pāṇḍavas also) is the pond. The members of the family are the lotuses in the pond. Yudhiṣṭhira is the conflagration. When the entire forest is burnt by the fire, the lotuses in the small pond naturally die अप्रतिकुलम् never going against my desires सततमाशसनीयम् who always deserves to be blessed. असमूढम् not losing head.

24 Yudhiṣṭhira fears that Sahadeva may commit suicide after him He, therefore, implores him not to do so This request of course proceeds from affection दूरेण अल्प far junior. श्रुतम् learning कृतसहजया cultivated and natural Sahadeva was naturally intelligent. He had further cultivated his intellect by means of studies etc.

(Page 181) बालिशचरितस्य–It would appear the possession of an exceedingly handsome form made Nakula ever so conceited and often puerile (बालिश) in conduct He was also hard-hearted, not possessing much of the softness of affection in him Yudhiṣṭhira asks Sahadeva to abide by the words of even (अपि) such Nakula and once more implores him not to follow his track (असत्पदवी) by committing suicide. It will thus be seen

that the entire message is meant for Sahadeva. This passage has been unnecessarily tampered with. Two reasons seem to have weighed with editors in doing so. First, there appears to be a repetition in the message, if it is considered to have been addressed to and individual. Secondly, if a message to Sahadeva is sent, another to Nakula is considered necessary. Under the incubus of these two ideas tampering goes on. Thus one editor reads ममाज्ञावचने (not found in any other MS. or edition) for ममाज्ञया वचने and takes नकुलस्य = नकुलेन. So नकुलस्यापि ममाज्ञावचने स्थातव्यम् = Nakula too owes obedience to my bidding. And then the following words are considered to form a message to Nakula. One unknown Andhra copy, we are told, actually thrusts the words तदुच्यतां नकुल after this sentence. Now see what meaning we get with these readings. After completing his message to Sahadeva, Yudhiṣṭhira remembers that Nakula also owes obedience to his words and sends him a message. But to whom are these words about Nakula's obedience addressed? They are more or less of the nature of a स्वगत. If addressed to the Kañcukī, what is their purpose! It will be seen that these readings make the flow of Yudhiṣṭhira's thought extremely awkward. Besides the sense sought to be given to नकुलस्य स्थातव्यम् is unnatural. We think, as noted before, that the whole message belongs to Sahadeva and there are reasons, both positive and negative, for this our statement. In the first place the idea that a message to Nakula is also necessary appears to us to be ill-founded. Nakula was rather a self willed youth, somewhat spoiled by the gift of personal beauty. Besides, he has been definitely described to be stone-hearted. There was thus no cause for Yudhiṣṭhira to fear that he would commit suicide after him. A message to him is thus not necessary at all. As for repetition we urge that even if there is, it has a purpose to serve. Yudhiṣṭhira wanted by all means to induce Sahadeva to desist from following him in death. A repetiton of the same fact would have the effect of more emphatically impressing upon him this advice. But the present repetition is something more than a repetition. Step by step Yudhiṣṭhira unfolds his specific request or command, whatever we may call it. He first says 'पितुर्भववारिद', then 'नानुगन्तव्या अस्मत्पदवी' and last 'रक्षणीयं शरीरम्.' The first merely suggests the idea of preserving the

body, by particularly referring to the religious purpose for which it is to be preserved, a purpose which from the son's point of view is most important The second step makes the suggestion more definite, while the third is explicit. While stanza 24 suggests the preservation of the body, stanza 25 points out how this can be done

25 Sahadeva was a highly intelligent man and his intellect had further been clarified by learning (श्रुतविशुद) He could, therefore, easily find diversion in his intellectual pursuits and try to forget Yudhisthira (अस्मान्) and Bhīma and Arjuna (स्वाग्रजौ च) The second half also tells Sahadeva Yudhisthira's opinion regarding the place where he should stay It will thus be seen that the repetition has, as in the case of Hamlet's madness, a certain met od in it Now even if the latter part is considered to constitute a message to Nakula, some kind of repetition contained in the expression ' नानुगन्तव्या अस्मत्पदवी ' and ' रक्षणीय शरीरम् ' cannot be avoided Further, under our way of construing, the svagata-like awkward passage assumes proper significance When the three Pārthas would be gone, Nakula would be the principal man in the Pāndava family. It was likely Sahadeva might treat him with disrespect on account of his self-conceited nature Yudhisthira, therefore enjoined Sahadeva to give all the respect due to an elder brother and abide by his words And lastly the words श्रुतविषदया आत्मबुद्ध्या (v 1. श्रुतिविशदया प्रज्ञया) seem to us to be decisive They unmistakably point to Sahadeva as the addressee, to whose बुद्धि reference has already been made in stanza 24 It is not possible to refer to Nakula's श्रुतविशदा प्रज्ञा

शरीरस्पृष्टिकया = शरीरस्पर्शेन, क being added स्वार्थे to स्पृष्टि (from स्पृश् to touch) न काल हीन यस्मिन् कर्मणि यथा तथा without any loss of time कुलप्रतिष्ठापकम् the perpetuator of the family The variant नाभिकुले means in the family of her father

26 In a pathetic way the stanza depicts the working of hope The great tree of course is the Pāndava family शाखाना रोधेन दिग्रोधजनकबाहुल्येनेत्यर्थ (the profusness, abundance) स्थगित (covered) वसुधाया मण्डल येन स्कन्ध the stem सुसदृशानि यानि महामूलानि

तेषां पर्यन्ते बन्ध यस्य which is hemmed in on all sides by strong roots well worthy of itself कमपि आशाबन्ध कुरुते is fixing some strange hope जनोऽयम् refers to Draupadī Yudhiṣṭhira calls the hope strange, because it was based on the child in the womb of Uttarā, who has now advanced only four months in pregnancy The stanza is a good example of अतिशयोक्ति of the 'भेदेऽपि अभेद' kind, which is best instanced in, say, 'चन्द्र. उदेति,' said when a beautiful woman is coming

अध्यवसितम् refers to the determination of killing herself कुन्ती was the daughter of Śūrarāja, a Yādava chief, and sister to Vasudeva, the father of Balarāma and Kṛṣṇa She had been given in adoption to Kuntibhoja or Bhojarāja, the son of Śūra's paternal aunt

27 The stanza is intended to bring out all the ways in which Balarāma was related to the Pāṇḍavas This is done with a view to indicate the enormity of his crime in being the cause of Bhima's death and consequently of the destruction of the entire Pāṇḍava's family उन्मत्तेन मत्तेन वा in a fit of frenzy or under the influence of intoxication Balarāma was noted for his fondness for wine The combination मत्त-उन्मत्त is of common occurrence See 'मत्त प्रमत्तमुन्मत्त सुप्त बाल स्त्रिय जडम् । प्रपन्न विरथ भीतं न रिपुं हन्ति धर्मवित् ॥ 36 'भागवत 1 7, also Manu 8 67 भागधेयम् = भाग, धेय being added स्वार्थ or without any change or addition of meaning, according to the Vārtika भागरूपनामभ्यो धेय·'

28 The high-water mark of brotherly affection is reached in this stanza The intensity of affection that lies behind Yudhiṣṭhira's simple words has only to be read between the lines Yudhiṣṭhira wants Arjuna not to commit suicide after him For that purpose he asks Arjuna not to entertain affection for him (मयि च प्रेम न कार्यम्) It must have harrowed his soul when he uttered these words But he knew well enough that if Arjuna continued loving him with the same intensity, he would surely follow him in death His only care now was somehow to make Arjuna preserve his body Not that 'मयि प्रेम न कार्यम्' is only a more powerful paraphase of 'मयि विरलता नेय स्नेह·' of stanza 24 and 'विस्मृत्य अस्मान्' of stanza 25 The reading 'यदि च प्राणिषि तत·' spoils the whole beauty of the

stanza '*If* you (intend or desire to) continue alive' suggests unmistakably that Yudhisthira desired him *not* to continue alive. But in case he did so, he might go into the forest According to this reading the message in effect amounts to saying 'Follow me in death' This is surely incompatible with the kind of affection Yudhisthira has for his brother Some interpret यदि च प्राणिषि as 'If you survive the combat' or 'If you come out victorious from the fight' This is unnatural and inconsistent too in view of Yudhisthira's words 'यदि कदाचित् अर्जुन' क्षात्रपदवीम् the path of the Ksatriyas Yudhisthira here presents the sight of a man who is whole-heartedly disgusted with the cruel nature of Ksatriya's duty and wants his brother never to follow it again What has he come to ? Pursuing the Ksatriya ideal of revenge, he has seen all his kith and kin destroyed before his eyes The grief caused thereby is too much for his soft sāttvic nature He is, therefore, prepared to forego the path The special reason for giving this advice to Arjuna, now, rather late in the day, when there seemed to be no enemy in sight, was the fear Yudhisthira felt that Arjuna would turn his weapon against Balarāma, who was the cause of this disaster

(**Page 183**) अग्निं दृष्ट्वा—Note the fire was now ablaze Yet nobody had turned his attention to it Everybody was engrossed in his own sorrow. But we know Cārvāka must have enkindled it unobservod See above p 177 उद्धता शिखा (the rising flames) एव हस्ता etc The conceit is very fine हा भगवन्तो The plight of Buddhimatikā reveals a mixture of confusion, pathos and terror. The poor maid does not know what to do and helplessly cries for help राजसूय etc.—These two adjectives show the irony of fate The same fire, who had in former days been appeased, would now consume Yudhisthira सुगृहीतनामधेय whose name it is meritorious to utter 'स सुगृहीतनामा स्यात् य प्रात स्मर्यते बुधै' वेदिमध्यसमवा arising from the middle of the altar It was strange that the fire which gave her birth should now victimise her एष तावत्—Note that, libation of water is offered to three immediate ancestors, पिता, पितामह and प्रपितामह who constitute what is called पार्वण

30 भो is an address to Bhīma तव अस्तु let it remain undivided (to be presently drunk jointly) by you and also by me.

(**Page 185**) अकृती not blessed enough, or unable Compare '(अनुमरण) न दर्शनोपाय । न परस्परसमागमनिमित्तम् । अन्यामेव स्वकर्मफलपरिपाकोपचितामवशो नीयते भूमिम् । अमावपि आत्मघातिन केवल-मेनसा सयुज्यते ' । कादम्बरी p 174 (Peterson) 'रुदता कुत एव सा पुनर्भवता नानुमृतापि लभ्यते । परलोकजुषा स्वकर्मभिर्गतयो भिन्नपथा हि देहिनाम् ॥ 85' R viii

31 This is one of the most pathetic stanzas in this play रसै liquids i e preparaions of food The word stands for food in general यदुच्छिष्टे remaining after I had partaken of them वितानेषु in sacrifices For similar idea compare ' आजन्मन सह-निवासितया मयैव मातु पयोधरपयोऽपि सम निपीय । त्व पुण्डरीकमुख बन्धुतया निरस्तमेको निवापसलिल पिवसीत्ययुक्तम् ॥' मालतीमाधव 9 40, also 'धृत्वा पदस्खलनभीतिवशात्कर मे या रूढवत्यासि शिलाशकल विवाहे । सा मा विहाय कथमद्य विलासिनि द्यामरोहमीति हृदय शतधा प्रयाति ' भामिनीविलास iii, 5

33 मुक्ता केशा यस्या सा मुक्तकेशी or मुक्तकेशा Bhīma had vowed to tie her hair But he departed without doing so Draupadī has, therefore, to offer him the libation just with her hair loose! O, how pathetic! Such is the force of this adjective

(**Page 187**) सभावयिष्यसि वृकोदरम् you will (soon) honour Vṛkodara (by joining him in heaven) Yudhiṣṭhira's right eye began to throb That indicated good forture What could be the good fortune under the circumstances? The only good fortune that he could think of was that meeting with Bhīma in heaven after they had burnt themselves in the fire here as tney intended to do Through chivalry he speaks of that good fortune as belonging to Draupadī As a matter of fact the throbbing of his right eye indicated that he was presently to meet his brother then and there But as he implicitly believed the words of Cārvāka, it was not possible for him to interpret the good omen in any other way

(**Page 187**) उद्यत काल नाशक दण्ड येन with his destructive club upraised ते निर्णय. ज्ञात your decision is declared The

decision of course is that Arjuna has been killed The truth was that it was really Bhīma who was advancing triumphantly with a view to perform the ceremony of tying Draupadī's hair But as his body was smeared with blood all over and as all these people were under the impression that he had been killed, the Chamberlain mistook him for Duryodhana Yudhisthira also commits the same mistake as we shall see स्वयवरे स्वयग्राहेण मत्कर्तृकेन पतित्वेन स्वयग्रहणेनेत्यर्थ दुर्ललित much too humoured ,by my voluntarily accepting you as my husband at my svayamvara सव्येन वामेनापि हस्तेन सचति सन्दधाति बाणमसौ सव्यसाची This is one of the epithets of Arjuna See 'उभौ मे तुल्यकर्माणौ गाण्डीवस्य विकर्षणे। भुजौ मे भवत सख्ये परसैन्यविनाशनौ। तयो सव्योधिकस्तस्मात्सव्यसाचीति मा विदु ॥' विराटपर्व 43 32, also another variant of the same 'उभौ मे दक्षिणौ पाणी गाण्डीवस्य विकर्षणे। तेन देवमनुष्येषु सव्यसाचीति मा विदु ॥' अंगनिष्पेषमल्ल wrestler who pounded the body of With a view to obtain the Pasupatāstra Arjuna practised panace Śiva appeared before him in the form of a Kirāta and picked up a quarrel A duel ensued in which Arjuna pleased the god by his bravery and obtained from him the desired weapon बदर्याश्रम०—In the Badarī-hermitage two sages perpetually practise penance They are Nara and Nārāyana, typifying the individual and the supreme soul Arjuna was the incarnation of Nara निर्वासित ordinarily meaning 'exiled or banished' is here used in the sense of 'rescued, liberated '. The Pāndavas lived in the Dvaita forest. Duryodhana wanted to put them to shame by a display of his splendour When he went there for this purpose, he quarrelled with the Gandharvas of Citraratha whom he chanced to meet, and was taken prisoner. Bhīma and Arjuna fought with the Gandharvas and liberated him It is in this connection that the famous stanza was uttered by Yudhisthira 'परै परिभवे प्राप्ते वयं पञ्चोत्तरं शतम्। परस्परविरोधे तु वयं पञ्चैव ते शतम्॥ 11 ' वनपर्व 244

34 विनीतम् (used adverbially) respectfully मया अनुक्त unaddressed by me i e without receiving farewell words from me

(Page 189) विरलयोधपुरुषा· thin fighting people उपलक्षणम् characteristic mark,

35 The reading उरू is bad, because Duryodhan a had stroke-ed (परिघट्ट) only one of his thighs. कचकर्षणेन भिन्न (dishevelled, disordered) मौलि (braid of hair) नस्या

सनिषङ्गम् along with the quiver शिलीमुखानाम् आसारेण वर्षेण with a shower of arrows

36 Yudhisthira is here hurling a taunt at Duryodhana Though all hir brothers were killed, Duryodhana was hard-hearted enough to continue alive Yudhisthira, on the other hand was unable to outlive his valiant brothers, Bhīma and Arjuna What a great constrast between the brotherly affection of the two ! But, continued Yudhisṭhira, he was quite able to deprive Duryodhana of his life by means of showers of arrows Construe बाणवर्षैस्तव अमून् अपहर्तुं शक्त नास्मि इति न Two negatives make the positive more emphatic कुपित य हर एव किरात त द्वेष्टि असौ the enemy of the enraged hunter in the form of Hara Bhāravi tells us the Lord was not really angry, but he only feigned anger Note ' प्रसेदिवास न तमाप कोप कुत परस्मिन्पुरुषे विकार । आकारवैषम्यमिद च भेजे दुर्लक्ष्यचिह्ना महता हि वृत्ति ॥ 17 23

(**Page 190**) कोयमावेग what means this excitement ? Bhīma could not understand why all people were running away at his sight If he had looked into a mirror, however, he would have understood it It is some relief to be able to note that not only Yudhisthira, Chamberlain, Jayandhara, but also all other people on the battlefield became terrified at Bhīma's sight and were flying away They of course could not have mitaken him for Duryodhana, for they were under no delusion.

37 निस्तीर्णा उरुप्रतिज्ञा एव जलनिधिगहन (the vast or unfathomable ocean) येन गहनश्चासौ जलनिधिश्च जलनिधिगहन , according to ' कडारा कर्मधारये, पा 2 2 38 (कडारादय शब्दा कर्मधारये वा पूर्व प्रयोज्या । कडारजैमिनि । जैमिनि कडार the tawny Jaimini (सि कौ) We must note that कडारादि is not an आकृतिगण, but must be taken to be such Just as the प्रतिज्ञा is उरु, same in the way the जलनिधि is गहन Note that Bhīma here makes help only a general reference to his vow. His words therefore do not to dispel the delusion. हता ये करिण गजा तुरगा अश्वाः तै अन्तर्हितै गूढै **It would appear the people were so terrified that** they screened

(अन्तर्हित) themselves behind the bodies of elephants and horses slain लीनै किमास्यते why do you lie crouchingly ? As the conversation following stanza 37 takes place, the audience remains spell-bound and in a state of the highest tension and anxiety What would happen, if the Chamberlain's efforts to make Draupadī consign herself to fire were successful ? Such is the terrible anxiety in the mind of the spectators !

38 हतौ राजपुत्रौ भीमार्जुनौ इत्यर्थे येन भुजपञ्जरस्य अन्तरम् the enclosure of the cage of my arms जीवन् न प्रयासि will not go away alive प्रयासि–The present used for the near future

(**Page 192**) दुर्लक्ष्या मूर्तिं यस्य whose form or personality can with difficulty be recognised किं मामलीकवचनै –Draupadī was so much immersed in grief that she thought the words of Buddhimatikā were false

39 निषिक्ता sprinkled, devolved, made firm The word evidently has reference to the abhiseka which will presently be performed and in which water symbolising royal splendour will be poured on Yudhisthira's head निषिक्ता is better than निषण्णा (has placed herself, is seated) because the latter is not capable of being construed with मया क्षिप्त, निहित, निषिक्ता and दग्धम् are all intended to be construed with मया The objection that Bhīma is not the sole author of what has been described as having been done in line 3 is not valid For, that statement has necessarily to be taken metaphorically and as such only partially true *Vide* 1st half of v 29, where also Bhīma makes a similar statement Also see vi 19 where Bhīma is said to have brought the earth under subjection Really all the brothers had contributed to this event. But then through affection Yudhisthira says so. The truth is that in the hour of his greatest triumph Bhīma speak of himself as having devolved royal splendour on Yudhisthira and as having killed all his enemies And there is nothing to quarrel about in this

40 The stanza is eloquent of Yudhisthira's affection for Bhīma. He cares not much for the death of the enemy It is enough for him to know that Bhīma is alive and safe, Jarāsandha's chest is the lake whose water is supplied by the stream of

large quantity (आसार) of his blood Bhīma is the wantonly sportive (क्रीडालल) crocodile, which dashes against the banks of this lake

41 स्त्यान coagulated The second line has to be understood only metaphorically For, we cannot say that Duśśāsana's blood was actually there on Bhīma's hands अङ्गेषु अङ्गेषु सक्तम् sticking to every limb of mine तव goes with परिभव The fire of the insult offered to Draupadī was burning Bhīma's body Duryodhana's blood was therefore sticking to it in order to extinguish this fire It would have been better if we had सिक्तम् instead of सक्तम् It would then mean Bhīma himself had applied the blood to his body for extinguishing the fire Another way is to construe तव with अनलस्य The idea then would be that blood stuck to Bhīma's body in order to extinguish the fire of insult belonging to Draupadī, thus giving us a figure of speech called असगति This way seems to us to be quite far-fetched and has found favour with some apparently for the sake of the picturesque figure involved

(Page 196) विस्मृतास्मि I have forgotten विस्मृत, a past *passive* participle, is used actively Kālidāsa often uses this very participle in this way Draupadī's words were a polite request to Bhīma that he should himself tie her hair up

42 आशायाम् आशायाम् इति प्रत्याशम् in every direction O what an irony of fate! The one unloosening of Draupadī's braid of hair had caused in every direction the women in the harems of kings to unloosen their hair! कुपित सख because it was the cause of the death of 18 Akṣauhiṇīs of men in such a short time This speech had apparently been uttered by some Siddha (a demi-god) moving in the sky

(Page 197) कुतस्तस्य आशाते—This is very true, indeed, O Yudhiṣṭhira! You were exceedingly fortunate The Lord himself came to congratulate you,

43 The stanza contains a beautiful idea. In this world a man becomes free from misery by even contemplating the Lord How can a person like Yudhiṣṭhira, who actually sees him, remain unhappy? The first line is somewhat troublesome It evidently refers to the theory of creation propounded by the

Sāṁkhyas These admit in all 24 padārthas or meterial entities, besides the Puruṣa, who is intelligent *Vide* ' मूलप्रकृतिरविकृतिर्महदाद्या प्रकृतिविकृतय सप्त। षोडशकश्च विकार प्रकृतिर्न विकृति पुरुष ॥ ' साख्यकारिका (महदाद्या = महत्तत्वाहकारपञ्चतन्मात्राणि, षोडशकं = एकादशेन्द्रियाणि पञ्चाकाशादीनि) Prakṛti or Pradhāna is the primordial matter, which consists in the equipoised condition of the three qualities, sattva, rajas and tamas This equilibrium is distrubed (the disturbance is called क्षोभ), when the necessity is felt of giving individual souls the opportunity of reaping the fruit of their respective actions, and with this disturbance the evolution of the world begins. Prakṛti then gives rise to seven products *viz* mahat or intellect, ahaṁkāra or egotism and the five tanmātras or the five cosmic elements in their subtle form From these seven are evolved 16 products, to wit, 11 indriyas (5 Jñānendriyas, 5 karmendriyas and the antaḥkaraṇa) and the 5 grossor elements viz ether, wind, fire, water and earth. These in all make the 24 tattvas of the Sāṁkhyas The compound then must be so dissolved as to conform to this process of evolution and the best way appears to us to be as follows गुरवश्च ते महदादयश्च गुरुमहदादय , कृता गुरुमहदादय यया सा कृतगुरुमहदादि (प्रकृति.), कृतगुरुमहदादे क्षोभात् सभूता मूर्ति यस्य whose form springs from the disturbance of (that primordial matter viz Prakṛti), which gives rise to (the six evolved products such as) the great mahat and others Mahat and others are called great, probably because they are the first evolved products of Prakṛti The compound thus means that the Lord's form sprang from the disturbance of the equipoised Prakṛti But how can we square this description of the Lord with the Sāṁkhya doctrines ? For, the Sāṁkhyas simply do not admit the existence of the Lord (ईश्वर.) at all much less the creation of his form The description can, however, be understood from the Vedānta point of view. The mūrti or form, which arises from the disturbance of the original Prakṛit, represents the entire material (अचित्) world, which according to Vedānta, is the Lord's body For, Vedānta believes in the immanence of the world by the Supreme Spirit So the first line in effect comes to mean the Lord who pervades the entire material world, which springs from the disturbance of the original Prakṛti It will thus be seen that the line contains an admixture of Sāṁkhya and Vedānta doctrines,

the theory of creation of the Sāmkhyas (which by the way the Vedāntins do not admit) and the theory of the immanence of God (which is unknown to Sāmkhya) Another way of dissolving the compound is' कृत' य गुरु महदादीना क्षोभ तस्मात्सभूता मूर्ति यस्य whose form arises from the mighty disturbance of mahat etc, which has been caused This way has been caused This way has evidently to be rejected, because, according to Sāmkhya the disturbance takes place not in mahat and others, but in the original Prakṛti The emendation that महदादीना क्षोभ = महदाद्याकारेण परिणामरूप क्षोभ carries with its own condemnation as being unacceptably unnatural and far-fetched गुणिनम् characterised by or possessed of the three qualities, rajas, tamas and sattva in conjunction with which the Lord becomes respectively the cause of the creation (उदय), destruction and sustentation (स्थानम्) of all created beings (प्रजा) Remember the Lord is the master of these three qualities and pressing them in his service he creates, sustains and destroys the world Note the antithesis in अचिन्त्य चिन्तयित्वा The Lord is always described in such contradictory terms This expression for instance points out the extreme difficulty of properly contemplating the Lord The idea that the first half of the stanza contains a description of निर्गुण ब्रह्म and the 3rd line that of सगुण ब्रह्म is based on an anachronism For, this sharp distinction between निर्गुण and सगुण ब्रह्म, with the necessary suggestion that the latter after all represents an unreality, dates from the time of Śankarācārya and is unknown to the old Upaniṣadic Vedānta. But owing to the dominating influence of the system, which Śankarācārya preached, it is generally believed that this distinction belongs to old Vedānta as well.

44 धृष्टद्युम्नमुखा headed by Dhṛṣṭadyumna. Dhṛṣṭadyumna the son of Drupada and brother of Draupadī was the C-in-C of the Pāṇḍavas. It was he who cut off the head of Droṇa when he laid down his arms. In a most dastardly manner Aśvathāman killed him along with the five sons of Draupadī, while they were asleep and thus had his revenge. This account occurs in the Sauptikaparva The drama apparently concludes before these cold-blooded murders take place But there is one point in this connection showing the author's anavadhāna or care-

lessness. Stanza 26 of this Act and Draupadī's words which precede it clearly indicate that no son of the Pāṇḍavas is alive, which means that the sons of Draupadī have all been killed and along with them of course Dhṛṣṭadyumna also There is thus a contradiction between that passage and this reference to Dhṛṣṭadyumna स्कन्धै उत्तम्भिता वृता इत्यर्थ (carried) तीर्थवारीणा कलशा यै Water from the various holy places is required for the coronation

(Page 198) पुण्यजनापसद the wretch of a holy man पुण्यजन by विपरीतलक्षणा means पापजन and is a synonym of राक्षस चित्तविभ्रम distraction or misapprehension of mind अह तु–There is nothing which the Lord will not give when he is pleased But men as we are our understanding has limitations and cannot rise higher That's why we remain satisfied with comparatively little

45 निकारार्णव the ocean in the form of insult or humiliation सुकृतिनम् blessed This is used proleptically Yudhiṣṭhira is blessed because the Lord speaks to him with kind regards (आदृत = आदरयुत सन्)

(Page 199) भरतवाक्यम् (भरताना वाक्यम्) is the stanza which is uttered by all the actors The drama is now over The assumption of various characters therefore falls off. The actors all assemble on the stage, including those who act the parts of Duryodhana and Karṇa, who have been killed, and together utter this stanza, somewhat in the manner of a chorus This practice is found even now on the modern Marāṭhī stage Such bharatavākyas generally contain an expression of good wishes which the poet wants to convey to the audience through the characters The word Bharata is used instead of naṭa, because according to strict rules no naṭa is supposed to speak after the Prastāvanā For Bharata in the sense of an actor *vide* ' भवभूतिर्नाम कवि निसर्गसौहृदेन भरतेषु वर्तमान ' Mal 1 भरतवाक्यम् is explained by some as a stanza in honour of Bharata, the reputed founder of the science of music and dramaturgy This is incorrect भरतवाक्यम् is again sometimes printed as a part of the speech This is wrong भरतवाक्यम् is just a stage-direction

46 This first line contains a reference to the three main causes of unhappiness in the life of saṃsārins and a hope that

people may be free from them These three are कार्पण्य, रुज् and अकालमरणम् कार्पण्य otherwise called दैन्य, or wretchedness, consists in the necessity that a man feels of having to go to others and helplessly request them to help him when he finds there is not sufficient money in his house to maintain his family and sees no other way by which he can get it What humiliation this means and how a man of self-respect will rather prefer death to it, can only be realised by those who have had that unfortunate experience. It cannot be understood by people who are born with a silver spoon in their mouth Then, to be subject to constant illness, or to have members of one's family suffering from one disease or another—this also is a fruitful source of mental worry and even physical exhaustion from which very few families are exempt And last comes untimely death To lose a young brother in the full bloom of his boyhood or youth, or a son in a similar condition, or for the matter of that, any other relative dearly loved, is an event which is enough to make one tired of wordly life and cry 'halt' in one's career in the world Very wisely does the poet wish that people may live the whole span of human life *i e* a hundred years ('शतायुर्वै पुरुष' श्रुति) free from wretchedness and free from disease न कृपण कार्पण्यं (भावप्रधानो निर्देश) यस्मिन् कर्मणि यथा तथा, or simply न कृपण यथा तथा न रुग्भि श्रान्त यथा तथा or न श्रान्त श्रम· यस्मिन् कर्मणि यथा तथा free from the exhaustion caused by diseases. These two adverbs modify जीव्यात्, which is benedictive from जीव् The first line thus expresses a desire for worldly happiness. But is that the only object of human existence? Is there no beyond or hereafter? Certainly there is and the best means of attaining the object beyond is mentioned in the second line *viz* द्वैतं विना भवद्भक्ति devotion to you without division, undivided or sole devotion to you, O Puruṣottama Bhaṭṭa Nārāyaṇa here shows himself clearly to be a follower of भक्तिमार्ग. Within the intricacies of Jñāna, an unlearned man may not enter. Karma with its elaborate details cannot be adequately performed by the ordinary But it is possible for every one to love the Lord with all the intensity of one's soul. (भक्ति.= परानुरक्तिरीश्वरे) and consequently भक्तिमार्ग is the easiest, and Bhaṭṭa Nārāyaṇa rightly advocates it. द्वैतम् is explained as द्विधा इत, तस्य भाव द्वैतम् the

condition of running in two ways The idea is devotion must be directed to Purusottama and Purusottama alone and to no other god द्वैत विना is also explained as without making any difference between the Lord and oneself This seems to us to be highly unwarranted First, the sharply marked antithesis between द्वैत and अद्वैत based upon the distinction between the Supreme Soul and the individual soul, was unknown in Bhatta Nārāyana's days To explain द्वैत here in this way appears to us to contain an anachronism Further, we do not know how it is possible to entertain the highest kind of sincere devotion towards the Lord and at the same time be conscious of the non-difference between the lord and oneself To have such devotion one must know the Lord is infinitely superior to oneself We are aware that followers of Śankarācārya's Advaita try, by some kind of chicanery, to reconcile Bhakti to their advaita, but the attempt appears to us to be most unconvincing Apart from this question of reconciliation, there appears to be no doubt that the advaita bhakti referred to by Bhatta Nārāyana is *not* the kind of advaita bhakti recognised by followers of Sankarācārya The first half of the stanza thus refers to the people's private life, their happiness in this world and hereafter The second half refers to public life Happiness in public life depends on the goodness of the king The poet therefore mentions the qualities that go to make an ideal monarch. दयित भुवनं यस्य who loves the world *i e* the people therein The ancient ideal was that the king must love his subjects as his own children. सतत सुकृतम् अस्ति अस्य who always performs meritorious deeds The form is faulty. *Vide* p p 87–88 above प्रसाधित (pleased, conciliated) मण्डल येन Mandala has a technical sense in the science of politics It means a circle of neighbouring princes, near and distant *Vide* कामन्दकनीतिसारे अष्टम सर्ग When this Mandala is kept reconciled. there is no fear of foreign invasion.

APPENDIX I

The following stanzas are attributed to Bhatta Nārāyana anthologies, but are not found in the extant text of the Veṇīsaṃhāra:

(1) From the Subhāṣitāvali :—

79

उत्तिष्ठन्त्या रतान्ते भरमुरगपतौ पाणिनैकेन कृत्वा
धृत्वा चान्येन वासो विगलितकबरीभारमंसं वहन्त्या ।
भूयस्तत्कालकान्तिद्विगुणितसुरतप्रीतिना शौरिणा व
शय्यामालिङ्गय नीतं वपुरलसलसद्बाहु लक्ष्म्याः पुनातु ॥

भट्टनारायणस्य

141

कः दोषोऽत्र मया लभ्य इति संचिन्त्य चेतसा ।
खलः काव्येषु साधूनां श्रवणाय प्रवर्तते ॥

भट्टनारायणस्य

149

यास्यति सज्जनहस्तं रमयिष्यति तं भवेच्च निर्दोषा ।
उत्पादितयापि कविस्ताम्यति कथया दुहित्रेव ॥

भट्टनारायणस्य

548

रवेरेवोदयः श्लाघ्यः कोऽन्येषामुदयग्रहः ।
न तमांसि न तेजांसि यस्मिन्नभ्युदिते सति ॥

549

किमनेन न पर्याप्तं कान्तत्वं शशलक्ष्मणा ।
सुसतप्तापि नलिनी यद्विश्वासमुपागमत् ॥

550

करान् प्रसार्य रविणा दक्षिणाशावलम्बिना ।
न केवलमनेनात्मा दिवसोऽपि लघूकृतः ॥

551

वर्तते येन पाताग्नि षण्मासान् द्वौ च वत्सरौ
राशिः स एव चन्द्रस्य न याति दिवसत्रयम् ॥

एते भट्टनारायणस्य

1591

ईर्षाप्रस्फुरिताधरोष्ठरुचक वक्त्र न मे दर्शितं ।
साधिक्षेपपदा मनागपि गिरो न श्राविता मुग्धया ।
मद्दोषे सरसै प्रतापितमनोवृत्त्यापि कोपोऽनया ।
काञ्च्यां गाढतरावबद्धवसनग्रन्थ्या समावदित ।

नारायणस्य

(2) From the Śārṅgadharapaddhati:—

235

उत्तिष्ठन्त्या रतान्ते etc

निशानारायणस्य

4009

अक्षुद्रारिकृताभिमन्युनिधनप्रोद्भूततीव्रक्रुध
पार्थस्याकृतशात्रवप्रतिकृतेरन्त शुचा मुह्यत ।
कीर्णा बाष्पकणै पतन्ति धनुषि व्रीडाजडा दृष्टयो
हा वत्सेति गिर. स्फुरन्ति न पुनर्निर्यान्ति वक्त्राद्बहि ॥

निशानारायणस्य

(3) The following stanzas occur in anthologies as quotations from the Venīsamhāra They are not found in the extant text of the play, but they occur in a Telugu Ms of the drama See p 21 of Critical Introduction by B T. Dravid alias Sheshadri Iyer and S T Dravid to their edition of the Venīsamhāra (1896).

अक्षुद्रारिकृताभिमन्युनिधन etc ॥ १ ॥
देवव्रते वाञ्छति दीर्घनिद्रां
द्रोणे च कर्णे च यशोऽवशेषे
लक्ष्मीसहायस्य तवाद्य वत्स
वात्सल्यवान् द्रौणिरिय सहाय ॥ २ ॥
स्वामी दुर्नयवारणव्यतिकरे शौर्योपदेशे गुरु-
र्विस्रम्भे हृदय नियोगसमये दासो भये चाश्रय ।
दाता सप्तसमुद्रसीमरशनादामाङ्किताया क्षिते
सर्वाकारमहीस्वयवरसुहृत् को वा न कर्णो मम ॥ ३ ॥ (५ ३८)
चक्र वा मधुहा कृतान्तग्राहिणा दत्ताग्रपत्राङ्गुल
वज्र भूधरपक्षशोणितसुरापानोन्मद वा वृषा ।
शूल चासुररक्तबिन्दुनिचित गृह्णातु शूलायुधो
धृष्टद्युम्नमहं निहन्मि समरे कश्चित् परित्रायताम् ॥ ४ ॥ (३ २१)

APPENDIX II

Difficult Words in the Veṇīsaṁhāra.

अक्षौहिणी
अग्रमासम्
अतिरथ
अध्वर.
अन्तर्वेश्मिक
अपश्चिम
अपुष्कल
अपर्युषित
अयथातथम्
अर्ध
अस्त्रम्
आकाशे
आतोद्यम्
आर्य
आशीविष
उदन्या
उदर्क
उपयाचितम्
ऋत्विज्
कक्षा
कङ्कवदम्
कबन्ध –न्धम्
काकतालीय
किरीटि
कुलटा
कुशीलव
कृष्णद्वैपायन
केतनम्
केशहस्त
कोणाघात
कोविद
कौरव्य
कौलीनम्
क्षीब
घनोरु
चतुःशालकम्
जैत्र
त्सरु
दायाद
दिष्ट्या
देवी
दुरोदरम्
दैवापकृष्ट
दोहद
द्रौणायन
द्रौणायनि
द्रौणि
द्विरेफ
धानुष्क
धार्तराष्ट्र
नान्दी
नाभिकुलम
निर्घातवात
निर्वाण
निर्विकल्प
निवाप
नृशंस
नेपथ्यम्
परिग्रह
परोक्षम्
पर्याप्त
पारिपार्श्विक
पांसुल
पुष्पावर्तिका
प्रतीघात
प्रभविष्णु
प्रस्थातुकम्
प्राजनम्
प्राभञ्जनि
प्रायोपवेश
प्रालम्बम्
बन्धकी
बीभत्सु
ब्रह्मबन्धु
भगवान
भट्टिनी
भरतवाक्यम्
मण्डलाग्रम्
मृगराजलक्ष्मा
राजन्य
रास
रोषण
रोषाण,
वत्सल
वल्लभ
वह्निसात्
वात्या
वारविलासिनी
विजिगीषु
विश्राम

वेणीसंहारम्
व्यावहारिक
शरीरस्प्राष्टिका
शर्कराल
शष्पम्
शालीन
शैलूष
शौण्ड
सन्निषण्णम्
सपत्न
समन्तपञ्चकम्
समाधि
सलिलस्तम्भनी
संविधाता
सावहित्यम्
सुगृहीतनामधेय
सुतनु
स्तन्यम्
स्वस्थ
स्वैरम्

APPENDIX-III

DEFINITIONS OF SOME DRAMATIC TERMS

नान्दी— प्रशस्तपदविन्यासा चन्द्रसंकीर्तनान्विता ।
आशीर्वादपरा नान्दी योज्येयं मङ्गलान्विता ॥
काचिद् द्वादशपदा नान्दी काचिदष्टपदा तथा ।
सूत्रधार. पठेदेना मध्यमं स्वरमाश्रित. ॥
चन्द्रसंकीर्तनं यत्र तदधीनो रसो मत ।
प्रीते चन्द्रमसि स्फीता रसश्रीरिति भाष्ठकि ॥ सगीतसर्वस्वे
आशीर्वचनसंयुक्ता स्तुतिर्यस्मात्प्रयुज्यते ।
देवद्विजनृपादीनां तस्मान्नान्दीति सञ्ज्ञिता ॥ 24
मङ्गल्यशङ्खचन्द्राब्जकोककैरवशंसिनी ।
पदैर्युक्ता द्वादशभिरष्टाभिर्वा पदैरुत ॥ 25 साहित्यदर्पण 6
नान्दी कृता मया पूर्वमाशीर्वचनसंयुता ।
अष्टाङ्गपदसयुक्ता विचित्रा वेदनिर्मिता । नाट्यशास्त्र 1 23
सूत्रधार· पठेत्तत्र मध्यमं स्वरमाश्रित ।
नान्दीं पदैर्द्वादशभिरष्टभिर्वाप्यलङ्कृताम् ॥ Ibid 5. 98

This is explained as नन्दन्ति देवताः अस्याम्, नन्दिरानन्द· तस्या इय नान्दी, or नन्दयति देवतादीन् इति.

सूत्रधारः— नाट्योपकरणादीनि सूत्रमित्यभिधीयते ।
सूत्र धारयतीत्यर्थे सूत्रधारो निगद्यते ॥
आसूत्रयन् गुणान् नेतु· कवेरपि च वस्तुन ।
रङ्गप्रसाधनप्रौढ· सूत्रधार इहोदित ॥
नाट्यस्य यदनुष्ठान तत् सूत्र स्यात् सबीजकम् ।
रङ्गदैवतपूजाकृत् सूत्रधार उदीरित· ॥
वर्तनीयकथासूत्रं प्रथम येन सूच्यते ।
रङ्गभूमिं समासाद्य सूत्रधार स उच्यते ॥

प्रस्तावना or —नटी विदूषको वापि पारिपार्श्वक एव वा ।
आमुखम् सूत्रधारेण सहिता संलाप यत्र कुर्वते ॥ 31
चित्रैर्वाक्यै· स्वकार्योत्थै· प्रस्तुताक्षेपिभिर्मिथ ।
आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा ॥ 32

The dramatic Prastāvana is of five kinds —

उद्घात्यक कथोद्घात प्रयोगातिशयस्तथा ।
प्रवर्तकावलगिते पञ्च प्रस्तावनाभिद ॥

The Prastāvana of the Venisamhāra is of the Kathodghāta type, which is thus defined

सूत्रधारस्य वाक्य वा समादायार्थमस्य वा
भवेत् पात्रप्रवेशश्चेत् कथोद्धात स उच्यते ॥ 85 साहित्यदपर्ण 6

नेपथ्यम्—कुशीलवकुटुम्बस्य स्थल नेपथ्यमुच्यते ।

विष्कम्भक and प्रवेशक —The plot of a drama is divided into two parts, one that has to be suggested and other which is to be seen or heard The former is suggested by five kinds of Prelude or Interlude viz विष्कम्भ or विष्कम्भक, चूलिका, अङ्कास्य, अङ्कावतार and प्रवेशक

द्वेधा विभाग कर्तव्य सर्वस्यापीह वस्तुन ।
सूच्यमेव भवेत् किंचिद् दृश्यश्रव्यमथापरम् ॥ 56
नीरसोऽनुचितस्तत्र ससूच्यो वस्तुविस्तर ।
दृश्यस्तु मधुरोदात्तरसभावानिरन्तर ॥ 57
अर्थोपक्षेपकै सूच्य पञ्चभि प्रतिपादयेत् ।
विष्कम्भचूलिकाङ्कास्याङ्कावतारप्रवेशकै ॥ 58 ॥ दशरूपक 1
वृत्तवर्तिष्यमाणाना कथाशाना निदर्शक ।
सक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शित ॥ 59
मध्येन मध्यमाभ्यां वा पत्राभ्या सप्रयोजित ।
शुद्ध स्यात् स तु सकीर्णो नीचमध्यमकल्पित ॥ 59
प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजित ।
अङ्कद्वयान्तर्विज्ञेय शेष विष्कम्भके यथा ॥ 57 साहित्यदर्पण 6

A Viṣkambhaka or Prelude may specifically be differentiated from a Praveśaka or Interlude as follows : (1) Viṣkambhaka is of two kinds, śuddha (pure) and saṅkīrṇa (mixed) In the pure one or two madhyama (second-rate) characters take part, while in the mixed there is a combination of nīca (low) and second-rate characters No such distinction is possible in a Praveśaka as only low characters take part therein, (2) A Viṣkambhaka may be either in Sanskrit (as in śuddha), or in Sanskrit and Prākṛta (as in miśra) A Praveśaka is always in

Prākrta. (3) A Viskambhaka comes at the beginning of an Act i e. may stand at the beginning of even the first Act A Praveśaka has to be between two Acts and hence cannot come at the beginning of the first Act

नाट्योक्तय or Stage-direction —The dramatic plot is again divided in three kinds according as it is meant to be heard by all the characters (sarvasrāvya), or by some particular characters only (niyatśrāvya), or by none at all (aśrāvya) The sarvaśrāvya is prakāśa, the niyataśrāvya is either janāntika or apavārita and the aśrāva is svagata The difference between janāntika and apavārita lies in the particular gesticulations that accompany them.

प्रकाशकम्—नाट्यधर्ममपेक्ष्यैतत्पुनर्वस्तु त्रिधेष्यते ।। 63
and सर्वेषा नियतस्यैव श्राव्यमश्राव्यमेव च ।
स्वगतम्—सर्वश्राव्य प्रकाश स्याद् अश्राव्य स्वगत मतम् ।। 64

जनान्तिकम्—त्रिपताकाकरेणान्यानपवार्यान्तरा कथाम् । 65
अन्योन्यामन्त्रण यत्स्यात् जनान्ते तज्जनान्तिकम् ।.. 66
दशरूपक 1

अपवारितम्— . तद्भवेदपवारितम्
रहस्य तु यदन्यस्य परावृत्य प्रकाश्यते ।। साहित्यदर्पण 6 188

आकाशेभाषितम्—किं ब्रवीष्येवमादि विना पात्र ब्रवीति यद् ।
श्रुत्वेवानुक्तमप्येकस्तत्स्यादाकाशभाषितम् ।। दशरूपक 1 67
दूरस्थाभाषणं यत्स्यादशरीरनिवेदनम् ।
परोक्षान्तरितं वाक्य तदाकाशे निगद्यते ।। भरत

कञ्चुकी—ये नित्यं सत्यसपन्ना कामदोषविवर्जिता ।
ज्ञानविज्ञानकुशला कञ्चुकीयास्तु ते स्मृता ।। मातृगुप्ताचार्य
अन्तपुरचरो वृद्धो विप्रो गुणगणान्वित ।
सर्वकार्यार्थकुशल कञ्चुकीत्यभिधीयते ।
जरावैक्लव्ययुक्तेन विशेद् गात्रेण कञ्चुकी ।। भरत
अन्त पुरचरो राज्ञो विप्रो गुणगणान्वित ।
उक्तिप्रत्युक्ति कुशल कञ्चुकीत्यभिधीयते ।। साहित्यदर्पण
वृद्ध कुलोद्गत शक्त पितृपैतामह शुचि ।
राज्ञामन्त पुराध्यक्षो विनतश्च तथेष्यते ।। वराहमिहिर

APPENDII-IV

INDEX TO STANZAS

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APPENDIX-V

INDEX TO SUBHĀŚITAS

(The numbers in the brackets represent the pages of the text In the case of stanzas reference by Act and stanza is given)

पुण्यवन्तो हि दु खभाजो भवन्ति (120)
प्रकृतिदुस्त्यजा । (79)
ब्राह्मणशोणित खलु एतत्। अलं दहद् दहत् प्रविशति । (62)
यदि समरमपास्य नास्ति मृत्योर्भयमिति युक्तमितोऽन्यत प्रयातुम।
अथ मरणमवश्यमेव जन्तो । (III 6)
यद्देवस्त्रिभुवननाथो भणति तत् कथमन्यथा भविष्यति । (163)
यावत् क्षत्र तावत् समरविजयिनो जिता हताश्च वीरा । (145)
यावत् प्राणिति तावदुपदेष्टव्यभूमिर्विजिगीषु प्रज्ञावताम्। (130)
यावदय ससारस्तावत् प्रसिद्धैवेय लोकयात्रा
यत् पुत्रै पुत्रा लोकद्वयेऽप्यनुवर्तनीया इति । (73)
वक्तुं सुकरमिद दुष्करमध्यवसितुम्। (85)
वन्द्या खलु गुरव (18)
भवति तनय सत्य सशय साहसेषु। (V. 21)
स इदानीं स्निग्धो जनो यो पृष्ट पुरुषमपि हित भणति। (41)
सूक्तमिदमभियुक्ते प्रकृतिर्दुस्त्यजेति । (79)
स्त्रीणा हि साहचर्याद् भवन्ति चेतासि भर्तृसदृशानि ।
मधुरापि हि मूर्च्छयते विषविटपिसमाश्रिता वल्ली । (1 20)
स्वपन् जन किं न खलु प्रेक्षते । 80)
हीयमानान् किल रिपून् नृपा सदधते कथम्। (v. 6)

APPENDIX-VI

IMPORTANT WORDS ANNOTATED

The figures stand for the pages of this edition.

APPENDIX-VII

METRES IN THE DRAMA

The Venīsamhāra contains in all 208 stanzas The six Acts of the play possess 27, 29, 49, 15, 42 and 46 stanzas respectively These stanzas occur in 18 different metres We give below these metres with their definitions in the order of their frequency The number in the brackets after the name of the metre represents the number of stanzas in that metre

(1) वसन्ततिलका (38)—उक्ता वसन्ततिलका तभजा जगौ ग ।

i 7, 8, 15, 21,
ii 7, 12, 23, 26, 28,
iii 10, 12, 13, 15, 21, 29, 30, 44
iv 5, 6, 8, 10
v 2, 3, 13, 16, 22, 32, 38, 42
vi 4, 9, 21, 22, 23, 30, 34, 35, 38

(2) पथ्यावक्त्रम् (37)—युजोश्चतुर्थतो जेन पथ्यावक्त्र प्रकीर्तितम् ।

This metre is only a variety of the famous śloka or anuṣthub

i 9
iii 14, 36, 37, 41, 42, 43, 46, 48, 49
iv 4, 7, 9, 11, 14
v 4, 6, 12, 15, 17, 19, 20, 23, 24, 25, 28, 31, 34, 39
vi 6, 10, 11, 14, 15, 29, 32, 33

(3) शार्दूलविक्रीडितम् (33) सूर्याश्वैर्यदि मासजौ सततगा शार्दूलविक्रीडितम् ।

i 2, 12, 24, 25
ii 1, 2, 9, 13, 17, 20, 25
iii 5, 9, 33, 35, 47
iv 1, 12
v 1, 5, 7, 9, 10
vi 1, 7, 12, 13, 16, 17, 19, 27, 44, 45

(4) स्रग्धरा (21)—म्रभ्नैर्याना त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तियेम्

i 3, 22, 27
ii 19, 22, 27

iii. 7, 32
iv. 2
v 26, 29, 30, 35, 36, 37
vi 2, 8, 37, 39, 41, 42

(5) अनुष्टुप् or श्लोक (17) पञ्चम लघु सर्वत्र सप्तम द्विचतुर्थयो ।
गुरु षष्ठ च पादाना चतुर्णां स्यादनुष्टुभि ॥
श्लोके षष्ठ गुरु ज्ञेय सर्वत्र लघु पञ्चमम् ।
द्विचतु पादयोर्ह्रस्व सप्तम दीर्घमन्ययो ॥
i 13, 14, 16, 17, 18, 19, 26
ii. 3, 4, 14, 15, 24
iii 17, 18, 26, 28, 31

(6) मन्दाक्रान्ता (14)—मन्दाक्रान्ताम्बुधिरसनगैर्मो भनौ तौ गयुग्मम् ।
i. 23
ii 8, 11, 18
iii 8, 11, 20, 23
iv 13, 15
v 33
vi 20, 25, 26

(7) शिखरिणी (13)—रसै रुद्रैश्छिन्ना यमनसभलाग शिखरिणी ।
i. 1, 10, 11
iii. 16, 19, 22, 25, 38, 45
vi. 5, 28, 31, 40

(8) मालिनी (7)—ननमयययुतेय मालिनी भोगिलोकै ।
ii. 16
iii 40
v. 21, 27, 40
vi. 36, 43

(9) आर्या (6)—यस्याः पादे प्रथमे द्वादश मात्रास्तथा तृतीयेऽपि ।
अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥
i. 4, 5, 6, 20
v. 11, 18

(10) हरिणी (5)—नसमरसला ग षड्वेदैर्हयैर्हरिणी मता ।
iii. 24
v. 8, 41
vi 24, 46

(11) वियोगिनी (5)—विषमे ससजा गुरु समे
also called सभरा लोऽथ गुरुवियोगिनी ।
वैतालीय and ii 5, 6
सुन्दरी iii 1, 2, 3

Stanzas iii 1, 2 and 3 are written in the Māgadhī language Their metre is therefore known as मागधिका It shows some variations from the regular वियोगिनी।

(12) पृथ्वी (3)—जसौ जसयला वसुग्रहयतिश्च पृथ्वी गुरु
iii. 4, 34
vi. 18

(13) पुष्पिताग्रा (2)— अयुजि नयुगरेफतो यकारो
युजि तु नजौ जरगाश्च पुष्पिताग्रा ।
iii 6
iv. 3

(14) प्रहर्षिणी (2) त्र्याशाभिर्मनजरगा प्रहर्षिणीयम् ।
ii. 29
iii. 27

(15) मञ्जुभाषिणी (2)—सजसा जगौ च यदि मञ्जुभाषिणी
also called iii 39
सुनन्दिनी v. 15
and
प्रबोधिता

(16) उपजाति (1)— स्यादिन्द्रवज्रा यदि तौ जगौ ग ।
A mixture उपेन्द्रवज्रा प्रथमे लघौ सा ।
of इन्द्रवज्रा अनन्तरोदीरितलक्ष्मभाजौ
and उपेन्द्रवज्रा पादौ यदीयावुपजातयस्ताः ।
इत्थं किलान्यास्वपि मिश्रितासु
वदन्ति जातीष्विदमेव नाम ॥
vi. 3

(17) औपच्छन्दसिकम् (1)—पर्यन्ते यौं तथैव शेष—
मौपच्छन्दसिकं सुधीभिरुक्तम् ।
ii. 10

This metre is the same as वियोगिनी, वैतालीय or सुन्दरी with only a long syllable added at the end of each quarter

(18) द्रुतविलम्बितम् (1)—द्रुतविलम्बितमाह नभौ भरौ ।
ii. 21

Pāṇini's Sūtras explained in the Notes

We give below a list of Pāṇini's sūtras and Kātyāyanā's vārtikas that are quoted and explained in the Notes It will serve to direct the student's attention to points of grammatical importance Some other citations, referring to peculiar idiom or usage, have also been listed The figures refer to pages of this edition